

TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXVI., No. 922.

NEW YORK : SATURDAY, AUGUST 29, 1896.

PRICE, TEN CENTS.



ERNEST LAMSON.

THE ACTORS' SOCIETY.

Interesting Results of the First Annual Meeting—The Election.

The Actors' Society of America held its first annual meeting on Tuesday, Aug. 18 at Madison Square Garden concert hall. The Society now numbers nearly one thousand members and every member of the Society who happened to be in the city was present at Tuesday's meeting.

Acting President Wright Huntington called the meeting to order at 9 A. M. After the minutes of the special meeting had been read and accepted the Secretary's report was read. The number of applications for membership received by the Secretary had been large and the sum acquired through initiation fees would therefore leave the Society well off pecuniarily. The Treasurer's report being read corroborated this statement. After the expenditure of money in fitting up the new rooms of the Society, a handsome balance still remained in the treasury.

REPORT OF THE DIRECTORS.

F. F. Mackay, chairman of the Board of Directors, then read the report of that body. He began by summarizing the history of the formation of the society, its outgrowth from the old Actors' Association, and its incorporation under the laws of the State of New York. He reviewed the articles of the certificate of incorporation and gave a brief outline of the history of formation of the by laws and their adoption at the meeting of June 19 last. The directors had held eleven meetings under the rule requiring a monthly meeting; several special meetings had been held. Offices had been secured and handsomely fitted up in The Mirror Building, 1432 Broadway. A standing committee had been appointed on information and engagement; this committee had been actively engaged in sending out circulars requesting the co-operation of members of the society in the securing of engagements and in the prevention of play-piracy. Managers had been requested to lend their aid in preventing the various impositions of irresponsible managers upon actors and public. Several companies for the coming season had been organized by members of the society under the direct inspiration of the society. Cases of complaint have been examined into and arbitrated. Some of these cases were against managers, others against actors; they had been impartially considered, and the decisions were sometimes in favor of the actor and at other times in favor of the manager. Blank forms of equitable contract had been provided for the use of members of the society, both actors and actor managers. Circulars had been sent to 600 prominent lawyers in the principal cities of the United States requesting the use of their names as legal advisers for the Society, and 300 replies had already been received acceding to this request. Many of the replies, coming from the most prominent law firms of the country, had been couched in words of encouragement and sympathy. As soon as completed, this list of attorneys will be published and a copy of the list placed in the hands of every member of the Society. Many communications had been received from managers of repute expressing sympathy with the aims of the Society and promising their support in every reasonable demand upon them. Similar letters of good will and loyalty had been received from many people not connected with the theatrical profession, but prominent in other walks of life.

After touching upon several technical pecuniary matters, Mr. Mackay concluded his report with an acknowledgment of indebtedness to Manager Frank Sanger for courteous extended the Society in renting the Madison Square Garden concert hall at a reduced rate, and to Messrs. Miller and Clenochan, trustees of the Scottish Rite Hall, for a similar courtesy.

Mr. Washburn then read the financial report of the Board of Directors as required by the State law of incorporation.

Eugene Jepson, chairman of the auditing committee, reported that the books of the Society had been examined into. They showed that the financial condition of the body was extremely flourishing.

Wright Huntington then delivered the president's annual address. He eloquently asserted his principles as an actor manager, and outlined his ideas as to the best policy for furthering the aims of the organization. That his remarks were felicitous and pertinent was evident in the applause which frequently interrupted him.

THE ELECTION.

At the conclusion of Mr. Huntington's address, the meeting proceeded to an election of officers. William Yerance was appointed Judge of Election; W. T. Doyle, W. D. Sone, John Saphore, John Gerson, Grant Henderson, Kate Jepson and Bessie Taylor, tellers; George Conway and Edward McWade, clerks. But one ballot was used, the nominations having been made at the preliminary meeting.

After a recess of two hours to enable the vote to be canvassed the meeting was called to order again at 2 P. M. Mr. Yerance announced that the following Committee of Directors had been elected: John Malone, F. F. Mackay, Wright Huntington, F. J. Reynolds, J. W. Shannon, Frank Oaks, Rose, Mark Smith, J. A. Gilmore, Mrs. J. L. Saphore, Mary Shaw, Harry Harwood, Verne Clarges, M. A. Kennedy, Fritz Williams, and Ada Gilman.

From these directors nominations of officers were then made. John Malone was nominated President, and unanimously elected. Mary Shaw was chosen for Vice President, F. F. Mackay, Treasurer, and P. J. Reynolds, Secretary. Amid great applause Mr. Malone was called to the chair, and acknowledged the compliment paid him in a simple and sincere little speech. Miss Shaw was similarly called for, but was

absent in Boston. Messrs. Mackay and Reynolds each received a small ovation, and were forced to respond in brief acknowledgments of thanks.

A discussion followed as to the general policy to be adopted by the Society. Several plans for the increase of the standing treasury fund were suggested. Louis Aldrich offered some good ideas for the building up of the fund. The meeting adjourned at 4 P. M.

After Sept. 1—when yearly dues of \$3 will be demanded—each new candidate for membership will be required to pay at the same time both his membership fee of \$3 and his yearly dues of \$3. The suggestions submitted at the close of Tuesday's meeting will be duly considered by the Board of Directors, and, in every feasible case, adopted. The Board is divided into three classes of five members each. One class holds office for three years, another for two years, another for one year.

Up to this time the Actors' Society has been in course of organization. It is now a stable, organized corporation, and henceforth the efforts of its sponsors will be directed to the growth and widening of its power and influence. Actors—as individuals or as a corporation—are by necessity dependent upon the sympathy and interest of the public. To gain the public's interest and cooperation will therefore be one of the definite aims of the new Society. A public meeting—whereat all people in any way interested in the theatrical profession will be invited to attend—is a possibility of the future. Another proposition has been made to hold annual benefit performances in various cities, the entire entertainment to be provided by members of the Society, and to typify in the nature and quality of the performance the sincerity and earnestness of the body as representative of the American actor.

NOTES OF A MAGICIAN AND OF A JUGGLER.

"Around the World with a Magician and a Juggler," by H. J. Burlingame, published by the Clyde Publishing Company, Box 851, Chicago, is a most entertaining narrative of varied experiences in many lands with the late Baron Hartwig Seeman, "tempe or of magicians," and the late William D'Alvini, "Jap of Japs," the renowned juggler. Seeman's wonderful career from poverty to world-wide fame offers no end of anecdote and adventure, and the story of his long association with Ole Bull, and of his travels in Orient and Occident is full of interest.

The life of D'Alvini, the juggler, whose real name, more prosaic, was Peppercorn, is not less remarkable. He was an Englishman and a thoroughgoing Cockney, but his features bore a strong resemblance to those of the Japanese, and it was as a native of the sunrise land that he posed D'Alvini brought over the first troupe of Japanese jugglers that performed in this country or in Europe, and his experiences as their manager, as well as in his own engagements, are most interesting. Many copies are presented of D'Alvini's curious contracts with foreign managers, and complete reproductions of his famous programme are added. His tours of this country, first with Keller, then with Reilly and Wood, and finally with Herrmann, are described at length. There is an appendix upon the psychology of conjuring, a chapter about the work of Belshazzar, the German magician, and the book is profusely illustrated.

DEATH OF "NIGGIE NORCROSS."

"Niggie Norcross," Minerva Dorr's eleven-year old black cat, died on August 15, Miss Dorr's birthday. "Niggie" and his white Angora companion, "Puff Dorr," were well known to the profession, and traveled always with their mistress. "Niggie" was once lost in New York for nearly two years, and late one rainy night came up to Miss Dorr and insisted upon being recognized. One may imagine her delight to discover in this tramp cat the long lost "Niggie" that she had raised from a kitten. Six years ago, "Niggie" was pushed from a sixth-story window by a bell boy, but, excepting a few lost teeth and an excruciating lameness, the fall of sixty feet was a matter of no consequence. "Niggie" quietly died of old age at the Dorr homestead at Medford, Mass.

A TRULY REMARKABLE PLAY.

A well-known local manager last week received the following communication from an ambitious dramatist:

DEAR SIR—I own a five-act domestic drama, written by a very successful teacher of amateur players. It is original in conception and execution, and is entitled: *Virtue Wins at Last*, and the characters on the one side illustrate in their gradual development, in the most striking and impressive manner, those higher and nobler virtues and traits of character which finally culminate in the perfect man and woman. And on the other side the writer has surpassed himself in his graphic and profound description of the gradual and certain yet unperceived growth of sin until its representative power has transformed the man and woman of fair standing in the world into characters so monstrous as to cause even a demon to blush and shudder. In short, this great play embraces almost every kind of acting known to the stage, requiring some eighteen or twenty actors, an all-around lot for two or three star players. It can be obtained, or the use of it, on very reasonable terms.

PUDD'NHEAD WILSON TO BE SOLD.

Pudd'neath Wilson, the play which the late Frank Mayo adapted from Mark Twain's story, is to be sold at auction on Sept. 1. After Mayo's death, his son, Edwin F. Mayo, informed Charles E. Evans, who owns a half interest in the play, that he was desirous of succeeding his father in the title role. Mr. Evans, on the contrary, wished to send the play out with Odell Williams in the part. Negotiations then came to a standstill and the company engaged to support Mr. Williams were released. All the original scenery, as well as the right to produce the play, will be sold on Sept. 1.

ERNEST LAMSON.

Upon the first page of this week's Mirror are presented pictures of Ernest Lamson and some of his character make-ups—Sam Warren in the first and in the last act of *Shore Acres*, the *Gravedigger* in *Hamlet*, and *Spettigue* in *Charley's Aunt*—which serve to show a few of the many differing types of character which his mobile countenance is capable of presenting. Mr. Lamson's experience has included both the legitimate and the modern drama, he having played, during one season with Walter White-side, nearly everything in the range of Shakespearean character, the *Gravedigger* in *Hamlet* and *King Henry* in *Richard III.* being considered his best impersonations. His performance of the eccentric lawyer, Stephen Spettigue, in *Charley's Aunt*, was most favorably compared with the work of W. J. Ferguson in the same part.

For the past two seasons he has been associated with James A. Herne's *Shore Acres* company, and he regards as of inestimable value the instruction received from a stage director so able as Mr. Herne. Mr. Lamson has impersonated with remarkable ability many famous personages, notably Abraham Lincoln and General Sherman, his strong features serving him to great advantage. His success was likewise memorable in the diametrically opposite character of *Kershaw* in *Jane*.

Mr. Lamson is one who believes that detail and exactness in make up is, perhaps the most essential element in impressing upon the mind of the auditor the ideas of an author. His attention in this particular line led the critic of the *Milwaukee Sentinel* to remark in writing of his work in *Shore Acres*, that "Mr. Lamson plays with more absolute realism all through than any other actor in the cast;" and of his general work the *Brooklyn Eagle* says: "He acts a natural and not a stage lover." Indeed, when viewing the two widely differing portraits of Mr. Lamson in the character of Sam Warren, one is not to be amazed by the question often asked of the manager of the *Shore Acres* company: "Why do you have two men playing Sam Warren?"

HARLEY MERRY'S DAUGHTER A LIFE-SAVER.

Mrs. George Kennington, daughter of Harley Merry, rescued Duke Jaxone and Louis Krepps from drowning in Jamaica Bay last Wednesday. Dr. John Walters, of Brooklyn, lost his life. Walters, Jaxone, and Krepps left Bergen Beach in a small fishing boat and while sailing on Flat Creek the boat capsized. Jaxone and Krepps clung to the craft, but Walters lost his hold and sank. Mrs. Kennington was sailing through Flat Creek to meet her father, who was returning by way of Bergen Beach from a scenic rehearsal of *Under the Polar Star* at the Academy of Music, in this city, when she came across the upturned boat with the two men, nearly exhausted clinging to it. With rare presence of mind she realized the situation, and knowing that her own boat was small she unshipped the mast and threw it overboard, rowing to the rescue of the imperiled men. After getting them into the boat she started for Bergen Beach, and there notified the life-savers, who returned with her to the spot and dragged for the body of Dr. Walters, which they recovered. Dr. Walters was a successful young physician of the eastern district of Brooklyn. Jaxone is a member of the De Wolf Hopper company.

WALTER DAMROSCH IN A RUNAWAY.

Walter Damrosch and wife, Mrs. Truxton Beale, and another lady were driving to a concert at Bar Harbor, last Friday morning, when the horses took fright and bolted. The unmanageable team collided with a grocer's cart, and the members of the Damrosch party were thrown to the ground, but fortunately escaped injury, the driver alone being harmed, and he not seriously. Walter Damrosch played at the concert.

UNDER THE BLACK FLAG.

The Frank E. Long company played Macomb, Ill., week of Aug. 17. In their repertoire they have the following copyrighted plays: *Too Much Johnson*, *Trilby*, *The Gilded Fool*, *In Old Missouri*, *The Middleman*, *In Old Kentucky*, and *The Girl I Left Behind Me*. The dodgers of the company announce that "Every play will be mounted with special scenery and every detail equal to a metropolitan attraction." For window work the company use half and one sheet lithos of *The Great Diamond Robbery*, *Rush City*, *Darkest Russia*, and *The Girl I Left Behind Me*. Among their stand work is a three-sheet litho of *The New Boy* and another of *The Girl I Left Behind Me*; a six sheet of *The New South* with Grismer and Davis's faces thereon; also a six sheet head of Peter F. Dailey. The chief pirate of the gang is Frank E. Long, and his aide and abettor is Joseph Gantry. They play to 10, 20 and 30 cents.

Frank E. Long continues his piratical career at Macomb, Ill., last week he advertised in *Mizzoura*, *The Middleman*, *Too Much Johnson*, *Pudd'neath Wilson*, *From Sire to Son*, *The Great Diamond Robbery*, *The New South*, *The Girl I Left Behind Me*, *The Night Clerk*, and *The New Boy*, using original paper.

Joseph D. Clifton reports that his play, *Myrtle Ferns*, is being pirated by Eunice Goodrich, under title of *Little Miss Worth*, by O. D. Woodward as *Not Guilty*, by "Punch" Robinson and J. C. Rockwell as *Chick*, by Jennie Casptner as *Righted at Last*, and by Kutie Rhoades and Marks Brothers as *Little Irish Hero*. "I begin to feel," says Mr. Clifton, "that I should ask permission of these people to play the piece."

P. A. Phelps, G. V. Kyrle, and others are pirating *Master and Man*. Here is one line from their cast in their programme:

Chas. Mason, a valet A Double

GOSSIP OF THE TOWN.

Helene Lowell has returned to New York from the Catskills.

Warner Crosby has been specially engaged as musical director of *The Merry World*. He is to rewrite the score and has finished several new numbers in conjunction with Edgar Smith, the librettist.

Joseph D. Clifton has finished his new play, *A Brave Girl*, for his wife, June Agnost.

The Palace Theatre at Girardville, Pa., is under new management, its interests now being looked after by Albert Arnold, editor and proprietor of the *Girardville Press and Times*.

Max Lee's *Troubadours* have opened the Lake George Summer Theatre, near Galesburg, Ill., with marked success. In the company were Frankie Primrose, Maud Elmore, Mabel Connors, Hattie Connors, Zoe Farnsworth, Lafe Woodson, Warren Ashley, and Teddy (Louis) Farrell.

Maud and Hilda Hollins have returned from their Summer vacation at Lake George, N. Y., to prepare for rehearsals of *Jack and the Beanstalk*.

Ernest Lamson arrived in the city last week. Bert Coote and Nick Long made a decided hit at Fort Edwards, N. Y., Aug. 17 to a well-filled house.

Arnold Wolford's new production, *The Brand of Cain* opened to packed houses at the Lincoln Theatre, Chicago, Aug. 16, scoring a big hit.

Robert Cutter is making the properties for *The Strange Adventures of Jack and the Beanstalk*. The piece will be put on at the Casino on Nov. 2.

In *Mizzoura*, Augustus Thomas's successful play, will open at the Cleveland Lyceum Aug. 24. The cast includes: A. S. Lipman, F. C. Hamilton, Charles Mason, Charles H. Riegels, Charles W. Hall, Frederick Webber, A. J. Edwards, H. Charles, J. H. Surrledge, and Misses Margaret Diddin, Jean Clara Walters, Mamie Johnston, and Margaret Mercer.

Robert and John B. Campbell, sons of Bartley Campbell, will make a production of one of their father's old plays, *The Soul of Honor*.

Hanson's *Superba* will open at Toronto on Sept. 7.

Otis Skinner will produce his new play, *A Soldier of Fortune*, at the Chicago Grand Opera House on Sept. 21.

Margaret Diddin, leading woman of *In Miz-zoura* this season, is a daughter of H. M. Pitt, at one time with Daly's company and now a member of Charles Frohman's *Thoroughbred* company. Her mother is Fanny Addison, of E. H. Sothern's company.

Madame Januscheck will not go with *The Great Diamond Robbery*. She has been engaged for Stuart Robson's company.

Carl St. Aubyn, who has summered at Blue Point Long Branch, is in town again.

E. H. Sothern has secured, for America, J. W. Pigott's adaptation of Anthony Hope's story, "Mr. Witt's Widow."

Francis Jones opened his second season in *In Old Madrid* at Manistee, Mich., August 5, to excellent business. The company includes Gerald Griffin (second season), John F. Bailey, George Ellis, Fred Drury, Emma Whitney, Minnie Rice (second season), Mrs. Robert Jones, Little Olga and Francis Jones; M. E. Rice, proprietor and manager; W. H. Hockins, business manager; Della Watson, musical director; J. F. Bailey, stage manager. During the season Mr. Jones will present two new plays, *Jolly Perrot*, a fantastic musical comedy, and a serious one-act drama, *A Subject of the Czar*, by Ida C. Ward.

Edgar Golden's farcical comedy, *Shantytown*, will not go out till after election. Manager Mart W. Huley has bought the piece outright, and is confident that it will prove successful.

Atkins Lawrence and George W. Wilson have been engaged for principal parts in James A. Herne's *Shore Acres* company.

Manager Martin W. Hanley has surrounded his new star, Robert B. Mantell, with the following people: Eugene A. Eberle, Asa Steele, John O'Neill, William Barton, Ernest Yates, William J. Hanley, Louis Filber, William Whalley, Frank Smith, Charlotte Behrens, Virginia Tracey, Minnie Monk, and Louise Marcelli. The season opens Aug. 31. Mr. Mantell will probably be seen in a new role before the end of the season. Manager Hanley is reading every play submitted to him in the hope of unearthing a possible *Prisoner of Zenda*.

Wolf E. Falke will manage Lillian Russell's company, John W. Hamilton going in advance.

Frances Drake, who has presented a musical monologue, *Le Petit Abbe*, at the fashionable resorts this Summer with success, is rehearsing a new sketch, *Love and Politics*, by Harry St. Maur, in which she speaks only French. This will soon be produced at a leading music hall. Miss Drake is also kept busy rehearsing for *The Great Northwest*, in which she made a decided hit as Grace Harding last season.

A fine collection of theatrical photographs, relics and autographs, has been presented to the Players' Club by the administrators of the estate of the late Rev. John Campbell, of Buffalo. The collection includes Edwin Forrest's acting manuscript of *Hamlet*.

In Gay New York closes at the Casino on Sept. 5.

The season of Hogan's Alley will begin on Sept. 14, and a call for rehearsal is issued for Monday, Aug. 31, at Miner's Eighth Avenue Theatre. The company engaged includes Gilmore and Leonard, the Shirley Sisters, Rice and Halvers, the Gardner Brothers' Trio, George Kane, Tom Clark, Harry Fairbanks, J. E. Conlon, Fred Ward, Clifford Beech, Gladys Hayden and others, with Eugene Wellington as manager and P. A. Paulsraff in advance.

IN BOSTON.

The writer, last week, went on the road, incognito, and struck the city of Boston while in this anonymous condition. Had there been less of caution in the preservation of anonymity, had the several local newspapers and the countless dramatic critics of the Hub been permitted to divulge to the four winds—all four from the East—the identity of the distinguished visitor, brass bands, suppers and the like must have ensued, and these, at times, are to be sedulously avoided. Once within the sacred boundaries of historic and labyrinthine Bostonia (as it is spelled in sixteen-to-one coined Latin on the public buildings), and having studiously inspected the naughty statuary outside the Public Library as well as the very excellent paintings though fully placed in dark corners within the same, the visitor cast about him for amusement of a more diverting sort. There were theatres, to be sure, and it was determined that these should be attended anonymously, and an admission paid like an ordinary layman. The idea was so novel that the greatest of enjoyment was anticipated.

When the shades of evening fell, the visitor, disguised as a plain, every-day citizen, sallied forth, seeking what might be found. He had heard of the stuff-d mermaids, the time-stained autographs, and the French-fried mummies that make merry in the dusty show-cases of the ancient and honorable Boston Museum, and feared to go near them. Memories of Mr. Huber's classical collections of dead men's brains, remnants of murderers, burglars, horse-thieves, and other nobility joined recollections of similar educational outfits in the Bowery, and the Museum was adjudged a trifle too breezy for the Broadway mind. But there were, of course, other places of entertainment, and the stranger set out to find at least one of them. For a seemingly interminable period, he groped his uncertain way through alleys and squares and such things passing any given point a score of times, alternately losing and finding himself, and fetch up at length upon a tidy little bespectacled newsboy. Here, thought the visitor, is a youth from whom a newspaper may be purchased which will offer advertisements of the local playhouses. Approaching the child with the easy confidence which one assumes toward the New York paper vendor, he bravely demanded a copy of some current publication. The child ignored the address. Obviously a wrong manner of attack had been employed, and a new, though more circuitous method, was substituted. Touching the little one lightly upon the shoulder, the stranger faltered:

"You are a newsboy, are you not?"

"I, sir, am a journalist," the child replied, removing his spectacles, and scanning the intruder complacently. "May I be of any service to you in my official capacity?"

"Well," was the answer, "I wanted to buy a paper."

"Ah, you wish to purchase a copy of the Transcript?"

"I guess that'll do. I want to see what shows are on."

"The advertising columns of this publication," remarked the child, passing out a paper, "will, no doubt, supply the desired information, although an explanation of your wishes is quite superfluous, and cannot possibly be of the slightest moment to me." Clutching the paper, as a drowning man, etc., the visitor rushed through crowds of near-sighted young women carrying the *North American Review*, or the *Arena*, and dashed by hundreds of tall, reverend men wearing crape upon their hats, until he rested at last, in the inevitable Common. Under a demure electric lamp, he unfolded the paper, heaving a great sigh of delight when his eyes were gladdened by sight of a dramatic column. But, as has been remarked by the talented William Shakespeare (who has previously received several free reading notices in these columns, and may not expect many more unless he chooses to make it right with the writer), "all that glitters is not gold"—it may be silver. And so naught was to be found under the caption of The Drama beyond the obituary of an actress who died some ten years ago, and who never really amounted to enough to justify a disinterment at this stage of the game.

Foiled and desperate, the stranger turned to the advertising pages, there to find chronicle of, at the least, two theatres, but no maps, and the utter hopelessness of setting out in cold blood to find a playhouse in that great "crystal maze," loomed terrible indeed. At this crisis the visitor became conscious of the presence of an aged, white-haired gentleman, who had paused to scrutinize him with kindly interest. Perhaps this was Myles Standish, or Cotton Mather, or Paul Revere, thought the outsider, and he might be able to give precious information.

"Are you acquainted hereabouts, good sir?" politely asked the New Yorker, doffing his three-dollar straw hat to the ancient heirloom.

"Slightly, young man," replied the venerable one; "I am a policeman."

Joyfully rising, the stranger affectionately grasped a withered hand, and cried: "Then, maybe you can tell me where to find a theatre?"

"Theatre—theatre?" mused the fossil. "No, I know of none such. There be a brother Keith who has a hall here—"

"Yes, yes," gasped the visitor huskily, "Tell me where it is, if you love me!" Explicit directions were given, and, full of thanks and trust, the New Yorker resumed his walk through lanes and curvatures, coming, at length, at a sudden turning, upon a sign that bespoke a playhouse, and announced a burlesque show within. It was not the place that was sought, but it would do. Sweet recollections of the London Theatre, Miner's Bowery, and Eighth Avenue were conjured up by the flashy lithographs, and the New Yorker's heart beat fast for

joy as he remembered that one might smoke in such places, and, perchance, quaff an occasional cooling beverage. Determined to preserve his incognito at all hazards, he gave up all of 50 cents at the box office, and received a numbered orchestra ticket. Lightly he passed through a convulsive corridor and handed his ticket to the door keeper, who eyed it suspiciously, looked upon both sides, and sedately returned it.

"Well?" inquired the stranger. "Isn't it all right?"

"It bears every evidence of authenticity," was the reply.

"But, don't you tear off the coupon?" pursued the New Yorker rube.

"You may detach a portion yourself, if you so desire," returned the official. Confusedly, the simple Gothamite separated the seat check and, with a genuflection, presented the admission end to the doorman, hurrying on to the interior to hide his blushes. It was almost time for the curtain, and a slim, freckled young lady, with spectacles and a worried look, was wringing out Chopin's funeral march on a baby grand piano that obviously was older than the general run of babies. No one had appeared, and the stranger, weary of standing, glanced shyly at his seat check, and marched down the aisle in search of its number. Finding, at last, a row and chair corresponding to those mentioned upon the check, he sat him down with a sob of gratitude and relief, only to be disturbed, in a moment, by a pale youth in misfit clothes, who asked to see the check.

"Two seats over, please," murmured the



LAWRENCE HANLEY.

youth. Under the polar stare of the despondent audience, the countryman from Broadway staggered along the row, and fell into another seat bearing the same number, completely overcome by the marvelous system. Then the curtain went up, and a fierce girl of great antiquity began to sing that ungrammatical ballad, "Only Me." Snuggling down contentedly in his chair, the guileless New Yorker produced from an inner pocket one of the brand of cigars which has never failed to meet clamorous approval even on Hammerstein's roof, and commenced to smoke. Three pallid young men simultaneously appeared.

"We shall be compelled, sir, to request you to abstain from indulgence in the tobacco habit," they observed in concert. The stranger snuffed out his cigar, and answered:

"Anything for propriety's sake. Kindly send me a waiter."

"A what?" they gasped.

"A waiter," he repeated. "I would fain order a drink."

Two of the young men turned away with tearful eyes, while the other whispered frigidly: "My dear sir, this is no drinking place!" Gathering up his hat and his person, the innocent New Yorker faced the icy eyes of the wintry audience, and, wearily stumbling out into the night, hailed a cab and told the driver to take him to the railroad station.

The incognito business is not alone expensive, but demoralizing. The next time the undersigned visits Boston he sends a press man ahead with three sheets and carries a Pickaninny band.

THE CALLBOY.

Don't make mistake in looking Johns town, Pa. Johnstown Opera House, best house.

E. D. Shaw, Mgr. or Agt. At Liberty. MIRROR.

STUDIES IN EMPHASIS.

BY ALFRED AYRES.

I told every man a debtor to his profession from the which, as men do of course seek to receive countenance and profit, so ought they of duty to endeavor themselves, by way of amends, to be a help and ornament thereto.—BACON.

Canon Fleming continues to intimate how he would have the Trial Scene in *The Merchant of Venice* read in this wise:

ANTONIO—Most heartily I do beseech the court To give the judgment.

PORTIA—Why then, thus it is: You must prepare your bosom for his knife.

SHYLOCK—O noble judge! O excellent young man!

To my thinking, our author's reading of these three speeches is much bettered by spending no more breath on the words *beseech*, *court*, and *prepare* than is necessary to articulate them distinctly. I certainly should not emphasize them.

PORTIA—For the intent and purpose of the law Hath full relation to the penalty.

Which here appeareth due upon the bond.

It would seem to me that *law* is scarcely if at all, less emphatic than either *intent* or *purpose*. What Shylock has just said about Portia's knowing the law does not affect the reading of the line. *Penalty* should certainly not be made more emphatic than *here* and *appeareth*, hence I should italicize all three or none. The wisdom of marking *bond* for emphasis is questionable. No reader, I think, would fail to give it all the prominence desirable.

SHYLOCK—Thou'rt every true O'wise and upright judge! How much more elder art thou than thy looks!

I should counsel the reader to make quite as much of *true* as of *very*; and, in the second line, I should intimate that I would have him make a

If the word *were come* would anyone think of emphasizing it? *Herein*, to my thinking, is the most emphatic word in the third line, unless it be *kind*, which is very much more emphatic than *more*. If we had as kind anywhere, then *more* kind would be correct.

It is still her use To let the wretched man outlive his wealth, To view with hollow eye and wrinkled brow An age of poverty: from which lingering penance Of such misery doth she cut me off.

I should italicize neither *use*, *outline*, *hollow*, *wrinkled*, *lingering*, *miserly*, *cut*, nor *off*, but I should italicize *eye*, *brown*, *poverty*, *such* and *me*. I should hope and expect to get a better result than our author by marking the lines thus:

It is still her use To let the wretched man outlive his wealth, To view, with hollow eye, and wrinkled brow, An age of poverty: from which lingering penance Of such a misery doth she cut me off.

It is quite safe, I think, to leave the secondary emphases to take care of themselves. I strongly suspect that our author often employs certain rules in determining what words should be emphasized. If he does, I incline to the opinion that he succeeds no better with them than others succeed with them.

Commend me to your honorable wife: Tell her the process of Antonio's end; Say how I loved you: speak me fair in death; And when the tale is told bid her be judge Whether Bassanio had not once a love.

I question the wisdom of marking any word in the first two of these five lines for emphasis, there being no emphasis that is at all salient. If *honorable*, however, is marked, then *wife* should also be marked, else we might argue that we have in the reading an intimation that Bassanio is a polygamist. In the third line I should not emphasize *say* or *speak*. By emphasizing *bid* in the fourth line instead of *her*, we spoil the rhythm of an otherwise perfect line. There can be no doubt, I think, that Shakespeare emphasized *her*.

Repent not you that you shall lose your friend, And he repents not that he pays your debt; For if the Jew do cut but deep enough, I'll pay it instantly with all my heart.

Our author's reading of the first three of these four lines seems to me to be very bad indeed. In fact, I don't see how it could easily be worse. The most offensive thing in it is the emphasis on *and* the pause after *for*. The emphasizing of the *or's* and *for's*, and the particles generally, is a characteristic of that species of reader known in stage parlance as the scene chaser. There is not a syllable in the four lines that should be touched more lightly than the first syllable of the third line. I should read these lines thus:

Repent not you that you shall lose your friend, And he repents not that he pays your debt; For if the Jew do cut but deep enough, I'll pay it instantly with all my heart.

REFLECTIONS.

Lewis Morrison produced Frederick Bryton's new play, *The Indian*, in Halifax, N.S., on Tuesday last. Judging from press comments, the play scored a success. Mr. Morrison appeared in a dual role—twin Indian brothers, one a West Point graduate, the other an unnamed Sioux chief.

Kitty Colman, who essayed the part of the Widow Blake, in Chauncey Olcott's *Irish Artist* for the first time in San Francisco last week, has made a distinct hit. The press of that city praised her work as delightfully spontaneous and natural.

Charles Warren will leave for Australia this week to play the *G-n-ers* in the Sydney production of Hoyt's *A Milk White Flag*.

Lawrence D'Orsay, who was seen here last season in *The Artist's Model*, has recently appeared in the London production of *The Geisha* in a role "written into" the piece especially for him.

The scenery for *The Great Northwest*, which opens the American Theatre next Monday, has been built and painted by Harley Merry, H. L. Reid, Ernest Albert, and Claude Hagan. The fourth act of the play shows a Western blizzard, accomplished by means of startling mechanical effects.

John W. Hamilton will be a beneficiary at the Casino Roof-Garden on Sept. 1.

E. H. Sothern's production of R. N. Stevens's new play, *An Enemy to the King*, has been postponed to Sept. 1. The play will enlist the services of Mr. Sothern, Arthur Lawrence, Morton Selten, Rowland Buckstone, C. P. Flockton, Owen Fawcett, Daniel Jarrett, Sam Sothern, John J. Collins, Roydon Erynne George E. Bryant, Edmund Lawrence, Franklin Roberts, Norman Parr, Ernest Jarleton, Grace Kimball, Kate Pattison Selten, Jeannette Lowrie, Violet Rand, and Ray De Barre.

Isadore Luckstone has been engaged by Oscar Hammerstein as musical conductor of the new romantic opera, *San'a Maria*, which is now in rehearsal for early production at the Olympia.

Lee Harrison has succeeded Richard Carle in the role of the bunco stealer in *In Gay New York*. Mr. Carle will enjoy a brief rest preparatory to joining *The Lady Slavey* company.

A. W. Sweet, formerly scenic artist at Daly's Theatre, is now engaged in painting the scenery for the new Murray Hill Theatre.

Edmund Collier will play Marc Antony in a production of *Cleopatra*, which Messrs. Fitzpatrick and Ober will send on the road. The role of the Egyptian queen will be entrusted to a young society woman ambitious for tragic honors.

Will H. Currie, for several seasons identified with Hoyt's farce-comedies, and Clara Norton, an actress, were married at Washington, D. C., August 15.

Joseph Fitzpatrick, Edward J. Heron, Lottie Williams, and companion players have closed their successful Summer tour in the Catskills. Mr. Heron and Miss Williams have joined Morosco's stock company at San Francisco.

I see no reason for making *fallen* emphatic.

THE MAKING OF THE THEATRE.

VII. THE FRONT OF THE HOUSE.

The business part of the theatre is managed from the "front of the house" by the lessee or owner, of whom we have already written, the treasurer, the business manager, the ticket agent, and the press agent. Often the business manager does the work of the treasurer and the ticket agent. Sometimes there is no business manager, his duties falling upon the lessee or owner, and sometimes the ticket agent is also the treasurer. A press agent is only employed specially in the large theatres; the lessee, the business manager, or the treasurer attends to such work in smaller houses. The press agent writes advertising, writes special notices of the play and the players—gossip, anecdotes, etc.—which is published in the news columns of the papers. Lately independent press agents have started in business. They have offices of their own, and do this kind of work for several theatres, charging each house a stated price per week for their services. Besides these officials, there is the bill poster, though his work is often done by men, outside of the theatre, in the business, who are engaged under contract, or as occasion may require, the ushers, and the humble but useful scrub women who work a good part of the day in cleaning and dusting the house, covering the seats with sheets after they are through, and, at the end of the season, treating the upholstery, several times, to liberal doses of anti-moth preparation.

There has been an evolution in the style of theatre tickets. During the time of the old Wallack Theatre, Broadway, near Broome Street, persons who desired reserved seats had them booked. In a large blank book the ticket agent would write the name of the applicant, and other details, and on the side a duplicate of this entry, the purchaser taking one half and the other half remaining in the book for the information of the manager. The ticket was made out somewhat after this style:

Mr. John Jones,
ORCHESTRA,
Seat No. 15,
JANUARY 12TH,
SAMUEL SMITH,
Treasurer.

Another method was to give the applicant for a reserved seat an ordinary admission ticket, and a small piece of paper, containing the printed number of the seat. An admission ticket was good until it was used; the printed slip had written upon it the date when it was to be used. At the old Barnum's Museum, Broadway and Ann Street, admission tickets only were sold at the box office. The reserved seats were obtained from a small booth or ticket office on the floor of the "lecture room" (or theatre) a few minutes before the opening of the doors. Those who went through the process of securing a reserved seat at Barnum's in those palmy old days of the drama, probably look back and wonder now they lived through the ordeal, for such unruly and unmanageable crowds, first struggling for reserved seats and then trying to push their way through an ordinary sized door leading to the theatre, were never seen in any public resort.

After strips of paper above referred to had been used for reserved seats for a time, the regular coupon tickets were introduced, and gradually came into favor. A. S. Seer, the New York printer, it is said, was the originator of this new style of ticket. His office at the time—about twenty six years ago—was a small hall-room in one of the old-fashioned houses on Bleecker Street. The coupon ticket became popular with the public and with managers, and it was not long before it was in use at all of the theatres.

There were very few passes or complimentary tickets in those days. The theatre was advertised in the daily newspapers. Then the bill of the play, and afterward lithographs were placed in hotels, saloons, cigar stores, etc., the proprietors of which at first received a ticket now and then as a complimentary, and, later on, demanded them for the privilege they gave the manager to display his bills and lithographs. This kind of advertising is being discontinued. At first the persons who granted the privileges used the tickets; then they gave or sold them to their friends, and finally some men went into the business of buying up these bill board and lithograph privilege tickets and selling them, at much less than they were worth, to any purchaser who came along. It was soon found that this system was hurting the patronage of the theatres considerably. Merchants would purchase such admissions and give them right and left to their country customers, thus establishing a reputation for liberality at very small expense. And so the managers very sensibly concluded to stop this method of advertising altogether.

It is interesting to note here that Stuart Robson says that he has discovered the origin of the word "deadhead." It seems, according to the comedian, that fifty years ago the principal avenue of Detroit, Mich., led to a college close to the entrance of the road leading to Elmwood Cemetery. As this cemetery had been laid out sometime previous to the construction of the plank road, it was arranged that all funeral processions should be allowed to pass along the latter toll free. One day, as Dr. Pierce, a well-known physician, stopped to pay his toll, he observed to the gatekeeper: "Considering the benevolent character of our profession, I think you ought to let us pass free of charge." "No, no, Doctor," replied the gatekeeper, "we can't afford that. You send too many deadheads through here as it is." The story traveled around the country and the word "deadhead" was eventually applied to those who obtained free admission to the theatre.

The latest invention in theatre tickets is the double coupon ticket. This is found useful for ticket-takers, who can save time, when the crowd is rushing through the gate, by tearing off either end.

One of the latest style of door-checks is the big numbered check, the cards being destroyed after use and a new number selected for each night.

The ordinary admission ticket, though always printed on very heavy cardboard, is found to be so destructible that a new kind has been made, the edges of which are bound round with aluminum.

The reverse side contains the announcement of a well known firm of hatters, who pay a manager nearly the whole cost of furnishing such tickets for the advertisement.

The Madison Square Garden uses more tickets than any other amusement enterprise in the country. As many as 240,000 admission tickets have been used in three weeks. During one week 111,000 were used. The patrons have to be supplied so quickly with tickets that the agent, Mr. Elliot, one of the oldest men in the

business, has the tickets printed on slips of pasteboard—ten on a slip. Twenty-five of these slips are done up in a package. The ticket-seller can quickly tear off the number of admissions needed without seating the tickets singly, and by keeping account of the packages he makes use of can quickly count up the total when the time comes for that part of the work to be done.

It is the business of the treasurer of the theatre to settle with the representative of the company each night. This is usually done after the second act. In the first place, the treasurer has made up a statement of the sales of tickets. He will suppose he has 400 tickets to be accounted for for that night. When he is through selling tickets at the box office, he counts up the number of unsold tickets, deducts that from the whole number, and makes out the number sold and the prices. This statement is given to the representative of the company. The contents of the ticket box, which one sees at the gate on entering the theatre, is then examined by this representative in the presence of the treasurer of the theatre, the lessee, or the business manager, to see that the number of tickets taken in at the door corresponds with the statement of the number sold, as given to him by the treasurer of the house. All passes and complimentary are, of course, thrown out as so much "dead wood."

There is one simple thing about this matter of tickets that is not ordinarily understood by the public. Tickets sold but not offered at the door must be included in the ticket-box account, already referred to, made out by the treasurer, and the house has to pay its percentage of the price of the same just as though they had been presented. This is one reason why he furnishes a statement of sales to the company's representative before the tickets in the boxes are counted. It is very often the case that a person may purchase a ticket for a performance, but on account of illness or some unexpected engagement, is not able to use it. But that is no fault of the manager of the attraction, who is entitled to his percentage on the ticket just the same as if the purchaser had been at the play. Many persons, situated in this way, come the day after the performance and request to have their money returned, or the ticket charged for one good for some other night; the local manager cannot comply with this request, because the money paid for the ticket, excepting the percentage due to him, has gone out of his hands on the night of the performance.

It is said that it was the custom of the old and successful minstrel firm of Birch, Wambold, Bernard, and Backus, who were located for years at 285 Broadway, New York, to divide their receipts each night after the performance, after deducting a certain amount to be held for expenses.

In the reserved portion of the house where there is a ticket for every seat it is easy to learn how many tickets are on hand every night. The admission tickets for other parts of the house are not usually sold in advance. They are kept in bundles of fifty each, and the agent keeps account of how many bundles he sells from the course of an evening. As already stated, when the time comes for counting up the treasurer counts up the tickets he has left, subtracts them from the whole number of tickets with which he started, and in this way gets at the number sold. Suppose there are 500 orchestra chairs in the house at \$1.50 each, and 300 dress circle seats at the same price, and the ticket teller has used three bundles of admissions at \$1 each. He finds that he has left 27 orchestra chairs, 34 dress circle chairs, and 29 admissions. That makes the house as follows: 473 orchestra chairs at \$1.50, \$709.50; 294 dress circle chairs at \$1.50, \$441.00; 121 admissions at \$1.50, \$181.50. To this amount must be added the gallery tickets, which are sold from a different box office, are dealt out to the seller in so many bundles of fifty each, and are counted in the same way.

The box office is usually provided with a blank form for making up the house, these forms being bound in a book. Two returns are made out, one for the business manager of the street or combination, and one for the theatre. The counting of the tickets in the boxes of the doorkeepers is proceeded with and the count must compare with the returns of the box office, although in the case of admissions there may be a difference of three or four, the purchasers of such tickets after buying them preferring to wait until some other night. A memorandum of such admissions is kept so that it may be known when the missing tickets come in, which is generally within a week, though sometimes it may not be for several months.

A strict account is kept of the complimentary tickets. A printed slip about the size of an admission ticket is generally used. On this is written the date, the number of seats, to whom they are issued, and on whose account they are given. The ticket agent makes a memorandum of the transaction by tearing off the coupons (when the complimentary are for reserved seats, as they nearly always are), retaining the admission part. In some theatres no printed form is used, but a corner is torn or clipped off the corner of the regular coupon ticket, or a hole punched through it. In such a case the number of the ticket and the name of the person to whom issued is written in a book kept for the purpose. The printed form which requires the signature of the manager, and which is torn from a stub on which a memorandum of the transaction is written, is the safest and most satisfactory method of dealing with complimentary tickets, and prevents the men in the box-office from issuing tickets on their own account.

In the large cities the hotel news-stands are provided with tickets on sale. Such tickets as are not sold for the night's performance must be turned in at the box-office before 7:30 P. M., which gives the theatre a chance to dispose of them. A printed form is used for this part of the business, which, when filled out, shows so many tickets received, so many returned, and so much cash.

Theatrical book-keeping, as a rule, is very simple work. All the receipts are in cash, and all payments are made weekly. In most cases it is only necessary to use a cash book and a ledger. The cash book contains the items of expenditure for the day, coal, printing, bill-posting, properties, salaries, advertising, etc. The ledger contains the same items on one page, with the receipts on the opposite page. One treasurer says that he always makes it a point to keep the advance sale of seats for each day separate, so that when he opens his office in the morning he puts into his cash drawer simply the money belonging to that day. At night he has only to subtract from the entire amount of money called for by the house the amount paid out during that day, and he has the amount which ought to be on hand.

In calculating the number in the audience it not only happens that there is often "a beggarly account of empty boxes" but, once in a long time, it has occurred that the audience has consisted of a single person. This was the case once at Wallack's Theatre during the night of a terrible snow storm. During the first part of the play Lester Wallack, who was speaking, looked significantly at the "audience" and

VIN MARIANI

MARIANI WINE—THE IDEAL FRENCH TONIC—FOR BODY AND SOUL.

"VIN MARIANI IS DELICIOUS AS WELL AS BENEFICIAL."

FRANCOIS COPPÉE.

Write to MARIANI & CO., for Descriptive Book, 75 PORTRAITS, Indorsements and Autographs of Celebrities.

Paris 41 Bd. Havemann.

52 N. 15th ST., NEW YORK.

London 29 Oxford St.



Our elegant photogravure work is the real thing for window display. Better than Lithos or Photos. Cheaper than either.

An Attraction
Write for samples and prices, or call at New York Office, Room 20, Standard Theatre Building.

That Attracts

Chicago Photo Engraving Co., 80 Fifth Ave., Chicago.

NEW YORK OFFICE, Room 20 Standard Theatre Building, H. QUINTUS BROOKS, Manager.

MAHLER BROS.

SIXTH AVENUE AND 31ST STREET.

We would call the attention of the readers of the MIRROR, to our

ALTERATION SALE

Which will continue during the next three weeks.

Values Cut in Every Department.

CRITERION STEREOPTICONS ARE THE BEST.

LEARN SOMETHING ABOUT MAGIC LANTERNS, PHOTO-ENGRAVERS' AND THEATRE LAMPS BEFORE BUYING. WE UNDERSTAND THE PRINCIPLES OF PROJECTION AS WELL AS OF MANUFACTURING AND ARE GLAD TO INQUIRE INFORMATION TO INTENDING BUYERS. SEND FOR CATALOG OF PROJECTION LANTERNS. ELECTRIC FOCUSING LAMPS, Etc. Etc.

J.B. COLT & CO.
105-107 MADISON ST., 20 FIFTH AVE.
NEW YORK.

AGENCIES: 189 La Salle St., Chicago, Ill.
50 Bedford St., Boston, Mass. (28 Erie St., Boston, Mass.)
33-39 South 107th St., Peoria, Ill. (231 Post St., San Francisco, Cal.)
54 Locust St., St. Louis, Mo. (2314 Wendell St., St. Louis, Mo.)

said to the actor who was playing with him: "I think you had better take him to the hot-l at the corner, treat him and give him back his dollar. This suggestion seemed to be acceptable to the solitary auditor, for he at once rose and made his exit. The actor, being of a sociable disposition, put a liberal interpretation on his manager's instructions, promptly met the "audience" at the front of the house and, after treating him to several bottles of champagne, and spending a very pleasant evening, gave him back his dollar and bade him good night.

On another occasion of this kind the solitary hearer did not fare so well. It was in Paris, in 1832, during an epidemic of the cholera. Only one man came to the theatre. The manager urged that he should leave, offering, of course, to return him his money, and give him a slight bonus in addition. He was evidently a friend of dramatic art for he scorned the filthy lucre and insisted that, by law, he had a right to see the play. And so the actors were obliged, much against their will, to go on with the play; but they made up their mind to slight their work, to interpolate rude gags, and play as poorly as they could. This exasperated the "audience," who hissed indignantly. The manager, with true French tact, then saw a way to close the house; he called the police, had the "audience" arrested for disturbing the performance, closed the doors, and kept the price of admission that the critical visitor had paid.

It is but a few years since that strict rules were made by the theatres in regard to allowing outsiders behind the scenes. In the early days of the drama, however, both in England and in this country, it was the custom to allow certain privileged persons to occupy places on the side of the stage. A play-bill of one of our theatres of those times contained this notice: "Compliments having been several times made that a number of gentlemen crowd the stage and very much interrupt the performance, and as it is impossible that the actors, when thus obstructed, should do that justice to their parts they otherwise would, it will be taken as a particular favor if no gentleman should be offended that he is absolutely refused admittance at the stage door, unless he has previously secured himself a place in either the stage or upper boxes." This request sounds strange, and the custom that made it necessary is in peculiar contrast with the present excellent, business-like management of our theatres. It was evidently written in the days when both actors and authors were roaming over the face of the earth "humbly praying" or "earnestly beseeching" men of title and wealth to do this thing or that. The toiling and unappreciated Thespian of that era never dreamed that their profession would reach the honorable and prominent position it has in the present time, when it is the wealthy who seek the acquaintance of the prominent members of the dramatic profession, invite them to their homes, and are only too glad to meet them on terms of social equality.

GEORGE J. MANSON.

SHOP TALK.

"How does your part in the new play develop at rehearsals?" asked the tall man. The tragedian lifted his shoulders, and raised his eyes with an expression more eloquent than words. "I have now arrived at that stage of my mad descent when quality is no longer a factor. It is simply a question of quantity. If you ask me how much mental imbecility is embraced within the covers of this typewritten monstrosity which you see protruding from my pocket, I will say fifty-eight pages. I have now had five rehearsals, to which I have brought an average intelligence and a conscientious determination to grasp the author's meaning, provided he had any. I am reluctantly forced to the conclusion that he had none. However, the young man of

Hebraic extraction who "directs" rehearsals and tells us how to act does not agree with me. For instance, to day he devoted ten minutes to illustrating how a gentleman would enter the boudoir of a lady. "First," he said, "you pass at the door and bow very low—thus. Then you advance into the room, place your hat upon a table—thus; and drop gracefully into the nearest seat—thus."

"I told him that he might be right so far as Fifth Avenue was concerned, but that in the best circles in Muscatine and Des Moines it was not customary for a gentleman to wear his hat into a ladies boudoir, and that in Bilgeville and Nebraska City a gentleman rarely sat down in a lady's boudoir until he was invited to do so."

"A painful stillness ensued, during which the author was summoned."

"After a hurried consultation it was decided that the question of boudoir etiquette should stand in abeyance until to-morrow's rehearsal."

"We had a first rehearsal of a problem play to day," said the tall man.

"Ah yes, the woman with a past."

"Exactly; several of 'em."

"Several women?"

"No, several pasts."

"Oh!"

"Seven of us, in dress suits and cigarettes, leaned up against mantels, sofas, high backed chairs and nude statuary and said smart things for just forty-five minutes by the leading man's watch."

"When did he get it out," asked the fat comedian.

"Come up in the library after dinner," continued the tall man, "and I'll show you all of the smart things we said, only more smartly expressed in the 'Encyclopedia of Quotations'."

"And yet," mused the tragedian, "both of the plays will draw, while the name of the immortal Bard will scarcely be heard in the land during the next ten months. Rot will run riot at the playhouse, while the devotees of Melpomene and Thalia will be driven from their temples by the scarlet woman and the prize fighter."

"To say nothing of bull fights and horse races," suggested the comedian.

"Have you signed with the Uncle Tomers?" asked the tall man.

"No," replied the comedian; "the deal's off. The manager told me it was to be a stock company—no stars and no favorites. You know what my Marks is? I knew I would own the piece, so I accepted. This afternoon, after rehearsal, the agent took me around to the printers to show me the new lithos, and blamed if they hadn't starred the jackass on every one of 'em. I shall hand in my resignation in the morning."

"Think twice before doing that; the salary is sure."

"And grass is short."

"We are in the transition stage," continued the tragedian, "and the jackass is on top in many directions to all appearances. It is the era of noise. Let the donkey have his bray, while we who love our guild for the art that is in it make the best of the present, and hope for the day when the fickle masses will demand more wholesome diet. When men and women will attend the theatre for the good there is in it. When the heroines shall be such types of wholesome womanhood as we want our wives and daughters to know. When the hero shall be the epitome of a rugged manhood, battling with brain and brawn to stir within us a love for all that is beautiful and good. Away with cynicism and a philosophy and social derelictions. Leave them to the French, who revel in the social sewer. Give us again the drama of the heart and soul, the moral atmosphere, less ephemera, and more human nature, more body, more flesh and blood."

"In short," said the fat comedian, "less epigram and more epidermis."

MILTON NOBLES.

IN OTHER CITIES.

DETROIT.

The Detroit theatrical season for 1896-97 was opened at Whitney's Opera House Sunday evening, 16. Had the extreme hot spell continued the initiation at so early a date might have proven a failure, but, fortunately, the thermometer took quite a leap downward just at the right time to please the management, as probably the beauty and coolness of the evening had much to do with packing the theatre. Although, as usual during the "dark" season, house cleaning and a general renovating have been in progress at the different theatres, Whitney's as seen on the opening evening probably presented the most thorough and attractive result of the combined use of soap and water, paint and brush, and the artistic genius of the decorator thrown in, that will be seen in any of the houses as they open up in turn. The lobby, which we naturally come to first, has been entirely re-decorated in carmine and white, with an olive ceiling. It is very handsome, and the many corners of the house will certainly appreciate the effect, as they will also the beauty of the auditorium, done over in pink and white, with trimmings of blue. New carpets have been laid throughout the house of a brighter and more attractive pattern than those of the former season, and the new drapings conform to the prevailing harmony. Altogether, it is as clean, neat and pretty, and withal popular little theatre as could be found in the land.

A Breezy Time was the offering, and it was thoroughly enjoyed. It is full of fun of a good sort, and is carried along with a spirit and vim that takes the house with it by the co. at present handling it in Detroit. E. B. Fritz, as Reuben Merrifield, and Kathryn Webster as Daisy, that comes within the scope of their respective roles exceedingly well. Robert Mansfield as Jack Dauber, as well as James Shields as Smiley Spooner, and Leo Clifford as the Dutchman, contribute no small share to the general hilarity. A Breezy Time will run all this week with the usual matinees, and will be followed on 23 by Inside Track. The bookings for this theatre, which have not yet been given out, are entered for a daily performance from now on until the close of the season in the Spring of '97.

The next to fall in line to Whitney's will be the Lyceum, which opens next Sunday evening, 23, when a farce-comedy entitled *Tom's Topics* will be presented. This will be followed by *Oriental America*, an elaborate production said to have scored a success in the East. This attraction will in turn be succeeded by William Barry in *A Rising Generation*, which will make way for *Ward's A Run on the Bank*. This latter play has been in rehearsal at the Lyceum for the past few weeks. From here the co. will go to London, Ont., and will there give its first performance on Thursday evening of this week, 30.

The Lyceum also has booked attractions ahead for an uninterrupted season from 25 to the close. This theatre is at present doing very well, and many effective changes and improvements are being made.

Dr. Campbell, who controls our other two popular-priced houses, the Empire and the Capitol Square, says both these theatres will open on the same date, and that it will depend upon several things, weather included, when that will be, but probably some time in September. He is now engaged in arranging the bookings. The Capitol Square will most likely be run on the same plan as last season—two performances daily. It is being remodeled entirely, the arrangement of the seats changed, and the interior redecorated. It is announced that the Oriental Opera Co., in a Jewish production, will be heard at the Empire on Sunday evening, 23, but this will be just a side issue, and will not constitute the regular offering.

The Detroit Opera House, which during the coming season will continue to be our one and only high priced theatre, will probably be the last to throw up the box office window, as the regular opening is announced for as late a date as Sept. 21, for which date the Old Homestead has been chosen. This, however, will not be the first performance at the Detroit, as *Primo and West's* minstrels take possession for two evenings previous to this, 7 and 8. The management desires to engage only the best of attractions for this house, which will guarantee their maintaining the price of the best seats at \$1.50 throughout the season. Consequently, as this is more or less of a difficult matter, it will be slow work completing the bookings. Efforts are being made to bring two good opera co. to the city, with what success has not yet been announced.

The theatrical management in Detroit do not consider the outlook for the season just beginning a particularly promising one, and therefore are making strenuous efforts to secure as strong attractions as possible, which will draw despite the hard times and the all-absorbing political campaign which is on. Especially is this so in the bookings for the Detroit, and as the best co. will be slower than usual this year in starting out, the management will be equally slow in filling dates for this house.

KANSAS CITY.

Stewart Allen, who has managed the stage of the Fairmount Auditorium during the season of the stock co., and the Vitaphone and vaudeville performances during this summer, will leave 30 for New York. He is re-engaged as stage manager for Sol Smith Russell. Mr. Russell will rely solely for the coming season on a new play, *A Bachelor's Romance*, written for him by Martha Morton. The co. will be the strongest he has ever carried, and complete new scenery and properties will be supplied for the new play. His Kansas City appearance will be at the Coster Opera House in December, and as he is a great favorite here he should receive his usual royal welcome.

The strongest summer attraction that has ever been provided for Kansas City's amusement, was the entertainment supplied at the Fairmount Auditorium 17-22, consisting of Sam Lockhart's col action of wonderful trained elephants; a new series of pictures on the Vitaphone, and a variety of strong vaudeville acts. The elephants were the finest trained elephants that have ever been exhibited here. They showed an unequalled amount of intelligence, and went through their acts like a body of trained soldiers, each one doing his share in the performance without any word of command. The old style of elephant performing was discarded by the remarkable feats which these animals performed. They did everything but talk, and even made several good attempts to do that. Their comedy scene, in which they partook of refreshments at a restaurant and one of whom became intoxicated, was arrested and led away by another in the role of a policeman, brought down the house, and the applause was continuous throughout the performance. Their hit was so great on the opening night, that the engagement has been extended for another week. The vaudeville acts consist of Hagenbeck's poodle dog circus, introducing eight clever little dogs, some of which did some wonderfully interesting tricks. They are finely trained, and their various acts were warmly applauded. Anna West, a beautiful girl, performed very cleverly on the slack wire, and Stewart and Seymour in a black face burlesque political debate between McKinley and Bryan created great applause with their numerous witticisms.

The new Vitaphone pictures introduced were: "Shooting the Chutes," "The Pony Race at Coney Island," and "The Elevated Train." This was the final week of the Vitaphone.

At Washington Park the Royal Hawaiian Band has been playing to great crowds, and has been re-engaged for another week.

The Grand Opera House will open 23 with Clay Clements, who will appear in *The Old Dominion* and *The Bells*.

Manager Judah and family have just returned from a fine summer's outing at the Estera resorts, and he has a book full of strong attractions for his house, including *The Fatal Card*, *Humanity*, *My Irwin in The Widow Jones*, *Chimie Fadden*, *Boy's A Black Sheep*, *A Milk White Flag*, *James J. Corbett*, *The Boy's Girl*, *Irwin Morrison in The Privater*, *Eddie Foy in On the Earth*, *James Ward in The Rowdy Boy*, *Maggie Cline*, *Ward and Vokes*, and *Old Kentucky*.

The Ninth Street Opera House will open 23 with John Griffith in *Faust*.

The Coates will not open until the middle of September, nor the Auditorium until October.

Manager John P. Slocum, of the Auditorium, will arrive this week.

William Warren, business manager of the Ninth Street Opera House, has just returned from the East with his bookings for the coming season, a number of which are new here. Among the prominent ones are *Coco Rollo*, *Tennessee's Partner*, *Irwin Fox's Vaudeville*, *Gus Hill's Vandy Fair*, *Darkest Russia*, *Saved from the Sea*, *Merry World*, *Joe Murphy*, *Boston Show* and *Athenian*, *Human Hearts*, *County Fair*, *Ide*

Fuller, Robert Mantell, *The Lion Heart*, *The Defaulter*, and *New York Stars*.
L. Green Brothers' Circus played to big audiences 17, 18.
FRANK B. WILCOX.

PROVIDENCE.

Two of the theatres opened their doors 17 to the public for the season with good attractions. Business was satisfactory, considering that a majority of the theatre-goers are great lovers of recreation, and are at present at the seashore or in the country and will not return for several weeks. It will be the first of October before the season can be said to have fully begun, although all of the theatres will have given their initial performances a month previous.

Lothrop's Opera House opened 17 under the management of Thomas and Watson, the attraction being a new version of *Carmen* by Katherine Rober and co. Business was satisfactory. During the Summer the house has been completely renovated. The lobby has been retouched in ivory and gold, and a nice cosy office partitioned off for the use of the veteran manager, William C. Chase, who will remain in charge of the house under the new proprietors. New, soft, and tatty carpets have been laid on the stairways, aisles, and in the boxes, and new and handsome draperies and curtains have been hung in the latter. The auditorium has been re-ceiled and tinted in light blue, giving a dull yellow paneling around the box boxes has given way to a beautiful light green with gold moldings, which blend and harmonize with pleasing effect with their surroundings. On the stage inner ble changes and improvements have been made, all tending to increase the facilities and appointments of that most important portion of the theatre. New scenery, mechanical effects and appurtenances have been prepared, and the season opens under the most auspicious circumstances.

At the Westminster Theatre many changes and improvements are to be noticed. Eight complete new sets of scenery have taken the place of the old stock, and they are all beauties, being from the brush of Charles Munroe of this city. A new switch board has been added to the electrical, and now the stage and the auditorium are entirely by electricity. The body of the house has been repainted, and the interior of the theatre has been treated lavishly with showy paint. Altogether there is a marked change in the general appearance, and an air of brightness and neatness pervades the house. The coming attraction is the Marie Sanger Burlesque and Opera Co., led by the favorite Polly Holmes. It was a good start for the season, the evening business being good. Rose Sydel's London Belles week of 24.

The weather the past week has been decidedly frosty, and in consequence the business at the shore resorts likewise. The theatrical attractions at these places, however, have received the lion's share of patronage, and on the whole had a satisfactory week. At Crescent Park the Mandarin Zune continues to entertain, and as the time for its closing approaches the patronage improves. On the 21 a complimentary benefit will be tendered to the leader, D. W. R-eves. The 20 will witness the close of the Zune.

At Rocky Point the continuous vaudeville entertainment still holds the sway at the Seaside Music Hall, while the innumerable side attractions catch many a nimble person. Manager McDonald, of Barnaby and McDonald, of the Bostonian, visited Crescent Park last week. Richard Geiger, of the Mandarin Zune co., has written several very catchy verses for that opera that have become very popular, containing as they do many local hits.

William Frederic, last season with Robert Downing, is in town.

Charles Barrington and Estelle Keene have closed with Manager Morrow at Chicago, and are at their home in this city.

Mr. Hitchcock, who has been so successfully assuming the title role in *Samson*, will play the part of David with Robert Hillman in *Lost—24 Hours*, the coming season. They open at the Standard, New York, Oct. 3.

ST. PAUL.

The Metropolitan and Grand Opera House remain dark. Manager L. N. Scott, of the Metropolitan, has just returned from New York, and says that he has booked some of the best attractions for his three theatres for the coming season that he has had for some time. Mr. Scott is an energetic manager, and is ever alert in his efforts to please his patrons.

George A. Kingsbury, manager of Jacob Litt's latest success, *The Woodman*, in White co., is in town awaiting the arrival of the co. 20 to complete the rehearsal of the play for the opening of the season in at the Grand 20.

Oscar R. Gleason, the noted horse trainer, will give exhibitions in horse training at the Auditorium 20-29. The people in St. Paul are making preparations for entertaining the C. A. K. encampment during the first two weeks in September. The city will be in gay attire, and no doubt there will be an immense crowd of visitors during that time and State Fair week.

At the Central Grand Theatre a good bill was presented by the co. week of 17, opening to good houses. The entertainers were the Morris Clara like, Nellie Onieta, Miss Stewart, Miss E. the Jarretts, Harry Osgood, and Charles Gardner.

At Straka's Tivoli Concert Pavilion week of 17 the Straka Ladies' Orchestra presented an attractive programme of popular music. A taking feature of the entertainment was the re-engagement of William J. and Grace Wells, in musical gags, oddities and character acts. They are good artists, and their work takes well.

F. M. Morgan, agent of Harry Williams's *The Bowery Girl* co., is in town, and will pilot the co. on Cal Stone's Northern Pacific Circuit to the Pacific coast.

GEORGE H. COLRAVE.

JERSEY CITY.

The twelfth season under the Henderson management will commence at the Academy of Music Sept. 5, when *The Merry Widow* will play for seven nights. *Herrmann the Great* 14-19.

The proposition by J. R. Holden to give a series of open-air concerts during this month of September has met with the indorsement of many prominent citizens who are willing to contribute. Two years ago Prof. Holden gave several concerts in the public parks and they were enjoyed by thousands of persons. The first concert was given in front of the new City Hall 14, and the next one on 21.

Selene Johnson, of this city, who was leading lady in Charles Frohman's *Girl I L-t Behind Me* co. last season, is a graceful cyclist and pedals down the Boulevard on moonlight nights or to Coney Island. Miss Johnson has signed for next season with the Great Diamond Robbery co.

Louis Filber, who was property man with Ned Harrigan for a number of years, has signed to do props with Robert Mantell next season. Mr. Filber is a resident of this city.

Jersey City Lodge of Elks is booming. A special meeting has been called for 24 to initiate thirty-one candidates. *The Minax* is the official paper of this lodge.

Matthews and Bulger will produce their new farce-comedy, *In Gay Coney Island*, at the Lyric Theatre, Hoboken, Aug. 29, for the benefit of the *Observer* Fresh Air Fund.

LOUISVILLE.

The Roof-Garden High-Class Vaudeville co. filled second week of the season at the New Buckhorn commencing 17. John B. Wills and Harry Hastings, who played a little sketch called *A Road to Ruin*, presented a really first-class twenty minute entertainment. Others in the co. who were favorably received were Oscar and Jessie Sisson, Karsall and St. Clair, and Carnes and Webster. *The Rinehart Burlesque* and Specialty co. open 24.

The season at the Avenue Theatre under the management of Brady and Stair, will open 23 with a farce-comedy called *A Barrel of Money*.

The Triennial Club Floating Concert 18 was a success numerically, and the programme rendered was an exceptionally good one. John Kurkamp, leader of the orchestra at the Temple Theatre, was one of the soloists.

Ringling Brothers' Circus will show here Sept. 9.

The Bijou Theatre, which was not opened last season, has been leased to Buffalo parties, who will open it in September, giving continuous performances. It remains to be seen whether this character of entertainment, which is new to Louisville, will be a success.

Advertisements are already out announcing the coming of Al G. Field's Minstrels, which will open the season at Macaulay's Sept. 7.

Manager Daniel Quill of the Auditorium states that

his place will be open almost the entire approaching season, and is enthusiastic over the fine line of attractions which have been secured for his house.

Adolph Klausner, who will go out again with Pudd'n-head Wilson, has been quietly spending the Summer here with his people. In a half-column interview in a recent issue of the *Courier-Journal* and progress, and of his experiences on the road. He paid a sincere and well-worded tribute to Frank Mayo, with whom he was intimately associated during the last two seasons.

CHARLES D. CLARKE.

DENVER.

Electricity is playing a star engagement on the Denver Circuit at the present writing. With the Vitaphone at Elitch's, the Phonoscope at Manhattan, the Kineto-scope in the Tabor Opera House entrance, the Edison Amusement Parlor running full blast over on the Risio, the Statue Niobe brought to life at Manhattan, and an electrical storm during the first two days of the amusement week, it may be readily seen that the subtle fluid is quite a factor in amusement circles this week.

At Manhattan Beach the stock co. opened week of 16 with that delightful comedy Niobe, which, abounding in genuinely humorous situations and sparkling with witty lines and quaint ideas, is entirely out of the run of the usual conventional stage production. It affords those members of the co. who are noted for their comedy talents, the best opportunity they have had this season for displaying it. George K. Eteson, who was the original of Peter Amos Dunn in the New York production of this play, is again seen in his old part, and he gives a clean cut, polished, artistic performance. Not alone that, but Mr. Edwards is also to be commended for his facial expression, by-play, make-up, and, in fact, every detail that could possibly contribute to a deliciously portrayed role. Henrietta Crossman looks the part of Niobe to perfection and gives a highly creditable portrayal of the role, but does not grasp all of its possibilities or sufficiently accentuate the usual, Edward Arden was clever, and Mattie I-ale gave a good performance of the mother-in-law. Rebecca Warren would have been better had she refrained from holding her hands closed in the same position throughout the entire performance. Lotia Russell, the newest addition to the stock co., played the small role of the maid well. Following Niobe, at Manhattan, there will be a transition from comedy, which has reigned supreme for several weeks past, to drama, and Captain Swift will be the bill and serve to again present James Neill in the title role, a part in which he has hitherto made a great success.

Ferncliff has been the attraction at Elitch's, week commencing 16. Haworth's play is billed as a comedy drama, but in some scenes it verges closely upon melodrama. However, the people in the co. handle it so intelligently that there can be little criticism on this point. Walter Edwards, in the strong role of Tom Hawkins, and Hugh Ward in the juvenile part of Harry Swift, especially making pronounced hits. Mr. Edwards' robust voice and manly personality ideally fit him for the heroic roles, the kind he has been playing for several weeks past, and he invariably does them well. This is the first real opportunity, Hugh Ward has had in a part distinctively within his line and he has demonstrated himself to be a comedian of unusual ability, and has become a great favorite with Denver audiences. Gus Weinberg, who is tending down his tendency to overact, contributed a clever character sketch in his *Dr. Frederic Montague* is a good actor, and upon the whole, has handled the role assigned him excellently, but the last three characters he has given us have all been played with the same make-up and costume, and, therefore, he has commenced to develop a tendency to monotony in his action. Jennie Laetz, a Denver girl, has never appeared professionally except in this city, joined the co. 16, and played the leading woman role in Ferncliff conscientiously and intelligently. She has a good voice and considerable magnetism, and with each of her professional appearances in this city I have noted marked improvement. Tom Taylor's sterling comedy, *Still Waters Run Deep*, follows Ferncliff.

The Orpheum Theatre is to be reopened 30 with an opera co.

The man trouble with the thirty Ute Indians who compose the Indian village, at present a feature of Elitch's Garden, is that they are entirely too civilized to be of much value for amusement purposes. The small boy public demands the genus Indian in his native, untrifled, and unwashed state.

I heard a good story the other day about a rather sweet faced, young lady who had been playing occasional engagements with one of the stock co. here this Summer. Her acting is marred somewhat by her lip-lapping. At the conclusion of a week's engagement recently, she did not come around for her salary.

It was several weeks before the management again had occasion to require her services and when they did, the manager asked her what she had not come for her money. "Well," said she "my thimble that he act and the tied I with had in the part that I oughtn't to draw any thalary." And she didn't.

Jennie Kennard, of the Elitch co., left for New York to become the leading woman of the Siberia co. 16, while John B. Maher, of the Manhattan, left 17 going East to join the Holland Brothers. Denver will greatly miss these favorites.

Max Von Nitzel and his wife, Ivis Maynard, of the Elitch co., departed for Chicago 16.

Through an error of the types, I was made to say in a recent letter, in speaking of the sale of the Tabor property, that "the County Court House was sold at public auction." I am glad to say that our court house continues free from incumbrance.

A. L. McMillan, *The Mirror* correspondent at Lyons, Kans., sends me a beautiful song, entitled "A Sweetheart of My Own," the words and music of which are by his wife, and which is shortly to be sung in New York by Kitty Helston.

F. E. CARSTAPHEN.

TOLEDO.

The regular season at the People's is now on, the management deciding to open two weeks earlier than usual. Although the weather has been very warm, business has been uniformly good. Dangers of a Great City closed week's engagement 15. Town Topics, a rattling farce, caused good houses 16-19. Although the co. was quite unknown, they soon became great favorites, their work being in good taste. Pulse of New York to fair business 20-22. St. Plaudard 22.

The Valentine opens season Sept. 9. Primrose and West bring the attraction. During the Summer the theatre has been repainted and new draperies added.

The Casino and Lebe Opera Park are still drawing the usual crowds. The aerial act of Stink, Zen, and Anita resulted seriously on the opening night, one of the performers falling 100 feet, caused by the apparatus not working properly.

C. M. EDSON.

Deafness Cannot be Cured

by local applications, as they cannot reach the diseased portion of the ear. There is only one way to cure deafness, and that is by constitutional treatment. Deafness is caused by an inflamed condition of the mucous lining of the Eustachian Tube. When this tube gets inflamed you have a rumbling sound or imperfect hearing, and when it is entirely closed deafness is the result, and unless the inflammation is taken out and this tube restored to its normal condition, hearing will be destroyed forever; nine cases out of ten are caused by catarrh; which is nothing but an inflamed condition of the mucous surfaces.

We will give One Hundred Dollars for any case of Deafness (caused by catarrh) that cannot be cured by Hall's Catarrh Cure. Send for circulars, free.

F. J. CHENEY & CO., Toledo, O.

Sold by Druggists, 75c.

Hall's Family Pills are the best.

Actors and Managers can communicate directly with American Dramatists Authors by addressing them at

American Dramatists Club,

1440 BROADWAY, NEW YORK.

By sending particulars of their needs to the Secretary (Charles Barnard) as above, general notice will be issued to the members. Information also as to priorities already secured.

PISSO'S CURE FOR

GUINIS WHERE ALL ELSE FAILS.

Best Cough Syrup. Tastes Good. Use in time. Sold by druggists.

NEUMPTION.



A reporter called on Wednesday evening, May 8, 1896, at the residence of Mr. William McMahon, No. 108 Pearl street, Brooklyn VI-lage (Cleveland), O., to learn, if possible, the cause of the noticeable improvement in his physical condition over that of a year ago, when he was a sufferer from indigestion and various organic disorders. "You see," began Mr. McMahon, "to start with, my work—that of setting type at the case—allows me little chance for bodily exercise, and is a't together too confining for anybody who is in the least subject to indigestion or dyspepsia. Perhaps not more so than many another mechanic or artisan who is constantly indoors and under mental strain, while the physical development is sadly in need of something to keep it in trim. Well, that has been my complaint for years, and some months ago I became very bilious, and constipation made life miserable for me at times. Then it took a seat in my LIVER, which became noticeably inactive, and I became alarmed about it. The first thing I turned my attention to was to secure a 'liver regulator,' which, however, failed to regulate; next I sought relief in 'liver pills,' which so pained and griped me that the cure was, I thought, worse than the disease. The next thing I did was to throw away the whole 'shooting match,' and resolve to take no more proprietary medicines. However, on hearing my tale of woe, one day, at the office, a fellow workman offered me a small Tabule-Ripans, he called it—which, he said, he would guarantee to act on the liver. I took it under protest, expecting to be doubled up in about fifteen minutes with the 'gripes.' But I was agreeably surprised in its action. It was very gentle, and I resolved to try a box. Since then I have gradually noted an entire change in the working of my system, and think that Ripans Tabules are the best remedy for liver and stomach troubles this side of anywhere. They are really a substitute for physical exercise. Have one before you go!" And Mr. McMahon produced his box of "stand-bys" from his inside pocket as the reporter took his leave.

Ripans Tabules are sold by druggists, or by mail if the price (50 cents a box) is sent to The Ripans Chemical Company, No. 10 Spruce St., New York. Sample vial, 10 cents.



Youtiful: That Mig. Co., Rochester, N. Y. Send 4c. postage for the Art of Making Up.

GREAT NORTHERN RAILWAY

THEATRICAL CIRCUIT.

Across the Continent Without the Loss of a Night, Playing

Duluth, St. Paul, Minneapolis, Crookston, Grand Forks, Winnipeg, West Superior, Great Falls, Helena, Butte, Spokane, Seattle, Tacoma, Portland and all PUGET SOUND PORTS.

See lake route between Buffalo and Duluth. Managers will do well to get our rates, &c.

Great Northern Railway and Northern

Steamship Company.

F. I. WHITNEY, G. P. A., A. A. HEARD, G. P. A., G. N. R. Y., St. Paul, Minn. N. S. S. Co., Buffalo, N. Y. E. D. SPENCER, Gen'l Agent, 375 Broadway, N. Y.

Prof. I. HUBERT'S MALVINA CREAM

For Beautifying the Complexion. Removes all freckles, tan, sunburn, pimples, liver spots, and other imperfections. Not covering but restoring to its original freshness. For sale at Druggists, or sent postpaid on receipt of 25c. MALVINA ICHTHYOL SOAP Prof. I. Hubert TOLEDO, O. 25 cents a cake.

BAILEY'S HAIR GROWER

SURE

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price, 50 cents per package, or three for \$1. Sent by mail prepaid. BAILEY SUPPLY CO. Cooperstown, N. Y.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM—FRIEDMAN'S OPERA HOUSE (Dr. Charles Friedman, proprietor and manager). The season opens Sept. 1 with "I. C. Stewart in Retsy June." The entire theatre has been overhauled and will rank with the best playhouses of the South. Every part of the building has been carefully examined and strengthened. New fire escapes have been put up and the old ones repaired. Lucy Morrow, of this city, left last Thursday for New York, where she goes to join James A. Herne's Shore Acres Co.

MONTGOMERY—M. DONALD'S THEATRE (G. F. McDonald, manager). ITEMS: Manager McDonald is having some material improvements made on the interior of his theatre. He is having it re-papered, repainted, generally renovated and beautified. When completed it will be one of the most attractive theatres in the South. He has booked for this season an unusually strong list of attractions. Crops bid fair in this section to be large and to command good prices, and although the election year it is thought we will have good business.

ARKANSAS.

HELENA—ITEM: The list of attractions our enterprising manager, Messrs. Newman and Ehrenman, will give their patrons at the Grand Opera House this season includes Private Secretary, Georgia Minstrels, Catholic Giant Gathering of Celebrities, Walker Whiteside, Devil's Auction, Twelve Temptations, Louis James, Clay Clement, Human Hearts, Merry World, Trip to Chinatown, Town Topics, and Fred Warde.

CALIFORNIA.

LOS ANGELES—THEATRE (H. C. Wythe, manager). The Empire Theatre Stock Co. opens the Fall season week of 25, from which date the house is solidly booked. —BURBANK THEATRE (E. F. Malin, manager). This house will again open its doors 15, under the management of E. D. Malin, a gentleman well known in amusement circles in Los Angeles. Emmett Sheridan, the singing comedian, with his own co., in "One of the Boys," will be the opening attraction.

SAN DIEGO—FISHER OPERA HOUSE (John C. Fisher, manager). The Ideal Opera Co. opened 10 for a week, and did a fair business, presenting Pinaflore, Mascot, Olivette, and The Pirates of Penzance. The regular season opens 21 with Charles Frohman's Empire Theatre Stock Co.

OAKLAND—MACDONOUGH THEATRE (Friedlander, Gottlieb and Co., managers). The theatre will be formally opened under its new management 17 with the Empire Theatre Co. in "The Macquerons," "Bohemia," and "The Benefit of the Doubt." Coming: Chaucer Olcott—OAKLAND THEATRE (Frank W. Baco, manager). Leonard Grover, Jr., and May Noble, supported by the Bacon Stock Co., including Grace Plaster, in an elaborate production of "Twelve of New York" week of 10. The play drew packed houses, and Grover's is one of the most successful engagements played at this popular house.

WOODLAND—HERSHY OPERA HOUSE (A. M. Elston, manager). Frederick Warde recited "The Merchant of Venice" 13. He held his audience spellbound from beginning to end by his wonderful conception of the characters.

SAN JOSE—HALL'S AUDITORIUM (L. Henry, manager). Frederick Warde and Rose Coghlan in the leading roles, supported by a splendid co., gave Carmen to a very good attendance 10.

COLORADO.

GREELEY—OPERA HOUSE (W. A. Henton, manager). House dark 17-22.

PUEBLO—GRAND OPERA HOUSE (S. N. Nye, manager). Dark 9-15.

LEADVILLE—WESTON OPERA HOUSE (A. S. Weston, manager). House dark 9-16. —CITY HALL (P. Mack, manager). William Chatterton and co. played the comedy drama, Crawford's Claim, 15, 16 to fair houses; performance good. Colleen Bawn 21, 22; Sutton's Double U. T. C. 18.

CONNECTICUT.

HARTFORD—ITEMS: Parsons's Theatre will open its season 22 with Byrne Broth & Co. 8 Bells. Harry Seagle will officiate in his old position of press agent and treasurer. At the Hartford Opera House many changes and improvements will be noticed when the season opens with Tony Pastor's co. 21. The walls and lobby have been repainted, the boxes redecorated and a handsome new drop curtain will replace the old brown one that has marred the house for years. Colonel E. M. Graves will be the resident manager, C. S. Bunce and Florence Loomis will act as treasurers, and H. H. Jennings, Jr., will officiate as press agent. The Prodigal Father is underlined 22, James Bailey 24, 25, Seaside 28, 29. Henry Hayden, who was treasurer at the Hartford during the Proctor regime, will occupy the same position at the Columbia Theatre, Boston. —Allen Wiley, formerly editor of the Sunday Globe, will manage the coming tour of Nettie Brown, who makes her first appearance as a star. C. Eugene Wilson, until recently on the editorial staff of the Times, will be advance rep. executive. —Will Gillette caused a sensation on the river front with his house boat, the Holy Tevor, which he has had anchored here the past week, while he was making a brief visit at his home. —A good season is booked for at both theatres. The city longingly anticipates the coming season, which, after a few years, and with the excellent trolley system it will give a population of over 100,000 to draw upon. —Fair's spectacle of the Japan and China war drew large crowds all the week of 17 at Base Park. They were somewhat handicapped by cool weather, which kept many away. The entertainment was taking and good, and was received with much applause.

NEW HAVEN—ITEMS: The Grand Opera House opens 22 with Tony Pastor's co.—Pola Wonderland will open about the last of the present month. —At Swin Rock free variety performances have been given every week to large crowds. A baby show given there last week under the management of W. F. Fisher, of the Grand, was a huge success. —General George Peterson, better known as "Pete," the popular treasurer of the Hyperion, is still at Manhattan Beach, where he handles the pasteboards of Evangelina, this being his second season with Manager Rice.—George Morton, the urbane press agent of the Grand, has a smile that is sure to work largely in his favor with our local papers. Fred Cox, also of the Grand, has just returned from a trip abroad.

NORWICH—BROADWAY THEATRE (Ira L. Jackson, manager). The season was opened 17 by B. others Byrne in 8 Bells to a big gallery house. They were given a great reception by their many friends, and the old piece has evidently not worn out its popularity. Many new specialties are introduced, which are all good, and the best of the old are retained. The second co. sent out by John Byrne playing 8 Bells will start for a long tour 24, playing mostly one-night stands in cities not visited by the original co.

WATERBURY—JACOBI'S OPERA HOUSE (Jenn Jacobs, manager). The Byrnes Brothers in their new 8 Bells opened the season at this house 21.

TORRINGTON—OPERA HOUSE (F. R. Matthews, manager). The Prodigal Father opens season here on 21.

NEW LONDON—LYCUM THEATRE (Ira M. Jackson, manager). The Byrnes Brothers in 8 Bells opened the season 18 to a fair-sized and appreciative audience. The trick scenes were new, and the variety features up to date. Black Crook 26.

WINSTED—OPERA HOUSE (J. E. Spaulding, manager). The season opens here 25.

STAMFORD—GRAND OPERA HOUSE (J. M. Anderton, lessee). Robert Mantell in Moush 31. This opens the season for the Opera House, and also for Mr. Mantell.

GEORGIA.

SAVANNAH—THEATRE (Charles D. Coburn, manager). The Aragon Opera Co. billed to appear 10-17, did not materialize, owing to their collapse in Atlanta. —ITEMS: Albert Weiss, of New York, treasurer of the Greenwald Theatrical Circuit co., was here last week on business. He reports the following list of attractions booked for this house for the coming season: Fred Byron in Forgiveness, Jim the Penman, Vale's Twelve Temptations, Byrne Brothers' 8 Bells, Joe Hart in A Gay Old Boy, Al G. Field's Minstrels, Rob Roy (Whitney's), Frederick Bancroft (the magician), Walker Whiteside in repertoire, Della Fox, Robert

Downing, The Prisoner of Zenda, Georgia Cavan, The Old Homestead, Oliver Byron, Henderson's Extravaganza Co., Bostonians in Robin Hood, Cissy Fitzgerald, Hoyt's A Trip to Chinatown, A Milk White Flag, The Midnight Bell, Pinaflore and West's Minstrels, The Merry World, Edie, Sewing the Wind, Nordica Opera Co., Roland Reed, Lewis Morrison, The Bowery Girl, and Gettold Celebrities.—The season will open Sept. 4 with McIntire and Heath in Dixie Land.—Manager Coburn has returned after a pleasant trip through the Northeast. He has been retained as manager for the season.

ROME—NEW'S OPERA HOUSE (James B. Nevin, manager). House dark week ending 16.

COLUMBUS—ITEM: Sossie Riddle, of this city, having chosen the stage as a profession, will appear in one of Hoyt and McKee's attractions for the coming season. She has already scored many hits in amateur performances.

IDAHO.

WALLACE—OPERA HOUSE (Richard Dixon, manager). House dark week of 10. Kenevi 19, for benefit Wallace Fire Department.—ITEM: A number of the wealthy citizens of this place, recognizing the need of the theatre for the staging of first-class attractions, have subscribed the necessary funds for the erection of an opera house. Work was commenced this week, and the building will go rapidly forward. The building, scenery and furniture will cost \$14,000, all of which has been subscribed. It is the intention of the company to have the house ready for the formal opening about the middle of October. None but first-class attractions will be booked, as it is the purpose of the manager, F. F. Johnson, to establish and maintain a high standard for the house. The name Masonic Temple has been given the theatre, as the stockholders are members of that order. The theatre will be on the ground floor, heated by steam and lighted by arc and incandescent lamps, and will have a seating capacity of 700.

POCATELLO—OPERA HOUSE (Watson and Kinport, managers). House dark 10-15. Bristol's Horse Show 7, 8.

ILLINOIS.

DECATUR—POWERS'S GRAND OPERA HOUSE (J. F. Given, manager). Clay Clement opened the season here 15 in The New Dominion, and scored a success to a small audience. The Morgan-Gibney co., under the management of the Holdens, opened 17 for a week.

MOLINE—AUDITORIUM OPERA HOUSE (A. C. Woodruff, manager). Mahara's Minstrels 31 to good business.

GALESBURG—THE AUDITORIUM (F. E. Bequist, manager). Mahara's Minstrels 11, 12 to good business. Florence Hamilton 24-29.

ROCKFORD—OPERA HOUSE (C. C. Jones, manager). A Bowery Girl was witnessed by a fair house 17. Florrie West as the Bowery Girl made a hit, and soon became a favorite. The performance was satisfactory.

EFFINGHAM—AUSTIN OPERA HOUSE (Warren and Austin, managers). Emma Warren co. week of 17; good performance; business fair.

INDIANA.

TERRE HAUTE—HARRISON PARK CASINO (James B. Dickson, manager). Owing to the destruction of Naylor's by fire recently the opening attraction for the season was transferred to the Casino, where Ferguson and Emerich presented McSorley's Twins to good business 11, 12. Pals' Last Days of Pompeii was given at Athletic Park 14, 15, but was not successful. Nothing has been decided yet as to the rebuilding of Naylor's.

ANDERSON—GRAND OPERA HOUSE (I. E. May, manager). McSorley's Twins, a new Irish farce from the pen of George H. Emerich, author of Finnigan's Ball and other successes, was presented for the first time to an Anderson audience 15, and was greeted with a large house, considering the extreme heat. The plot is original and entertaining, and bound in ludicrous situations. Tony Ferguson and George H. Emerich play the principal parts. Dennis McSorley and Michael Clancy and the troubles of this pair and their merry associates keeps the audience thoroughly amused during the entire three acts. Tom Ripley has a tramping part which he acts very cleverly. Lillian Durham has a good soprano, and her songs are an enjoyable feature of the second act. Nina Sewell is a bright and winsome sourette, and the Sisters Sehnn offer one of the most artistic dance acts ever seen in farce comedy. McSorley's Twins, Kate and Dupicate, who by the way are fat and fair, are splendidly acted by Gertrude Keith and Berrie Seymour, and an important feature of the comedy element. The piece is really funny, the cast competent, the wardrobe attractive and dandy, and all and all McSorley's Twins is one of the most pleasing farces ever seen here. Saliers and Martin's Uncle Tom's Cabin, 21; Sam T. Jack's Creoles 28; Oriental America Sept. 7.—ITEM: Cora Burton left for New York 15 to join the Brownies.—Cecile Morris returned from New York this week.

ROCKVILLE—OPERA HOUSE (D. Strouse, manager). The Merritt and Davis co. opened the season 19 with McSorley's Twins to big house; co. first-class. Kate Jackson made a hit as reporter of Morning Howler. Coming: Tornado Sept. 3.—COLUMBIA HALL (D. Carlisle, manager). Dark 17-22.

NEW ALBANY—OPERA HOUSE (J. D. Cline, manager). Work has been commenced on the interior of the house, and Manager Cline promises to make extensive improvements both on the stage and in the auditorium. Coming: Pulse of New York 7; Private Secretary 14.—ITEM: T. J. Oatman, manager of Cooper's Circus, is here visiting relatives. B. Oatman was a former resident of this city. Treasurer Cline after a lengthy visit to the country has returned home and is now ready for business.

CRAWFORDSVILLE—MUSIC HALL (Townley and Thomas, managers). A Booming Town 15; to poor house; good co. Sam T. Jack's Creoles 20.

UNION CITY—CALWALLADE THEATRE (O. E. Green, manager). House dark 17-21. Coming: Mile High 1.

LAFAYETTE—GRAND OPERA HOUSE (George Seegar, Jr., manager). McSorley's Twins 14 to small houses; poor performance. Sam T. Jack's Creoles 19; Finnigan's Courtship 20; John Robinson and Franklin Bros. Circus 20.

FRANKFORT—COLUMBIA THEATRE (G. V. Fowler, manager). Leslie and White in A Booming Town opened the season 14 to good business. The performance and co. being very satisfactory. Jessie Mae Hall 24-29.

SEKONKO—OPERA HOUSE (F. O. Henderson, manager). Leslie and White in A Booming Town opened the house 15 to good business; performance good.

PERU—PAVILION (Sam Jack's Creole co. 18 to a big house).

ELWOOD—OPERA HOUSE (Joe A. Kramer, manager). The season will open here Fair week 25 to with the Henderson Comedy co.—ITEM: Manager Kramer has some good bookings for this season.

KENDALLVILLE—SPRINGER OPERA HOUSE (A. M. Byer, proprietor). Season opens Sept. 8 by Madame and Augustin Neuville.

IOWA.

BOONE—PRIPP'S OPERA HOUSE (Murray and Murphy's Comedians 21)—ITEM: The Opera House has been entirely renovated and a number of stage improvements made.

MISSOURI VALLEY—NEW THEATRE (William Harmon, manager). House dark 16-22. Murray and Murphy in O'Dowd's Neighbors 25.

CHARLES CITY—HILDEBRATH OPERA HOUSE (C. H. Shaw, manager). This house will be opened for the season by Graham's Minstrels 22.

ARANSOSA—GRAND OPERA HOUSE (C. R. Howard, manager). Hoyt's Comedy co. opens the season here 17-22. Large house opening night, with good prospects for the week.

DES MOINES—FOSTER'S OPERA HOUSE (William Foster, manager). The season will be opened 21 with The Bowery Girl, and will be followed by Clay Clement Sept. 1, 2. The Grand English Opera Co. comes Fair week, 7-12.—GRAND OPERA HOUSE (William Foster, manager). The house, after being dark during the summer, will have McSorley's Twins Fair week 7-11.

KENTUCKY.

LEXINGTON—OPERA HOUSE (Charles Scott, manager). Al G. Field's Minstrels opened the house for the season 14 and a good crowd was present and enjoyed a first-class performance.—ITEM: Manager Scott has

J. H. GILMOUR, Esq.

SEASON 1896-97.

MINER AND BROOKS.

OPEN FOR SPECIAL ENGAGEMENT UNTIL NOV. 1st.

Address LARCHMONT MANOR, N. Y.

completely remodelled the Opera House, and the improvement is thoroughly appreciated by the public. He has booked some of the most prominent attractions on the road.

MAINE.

PORTLAND—PORTLAND THEATRE (Charles C. Tuckermay, manager). James B. Mackie in Grimes's Cellar Door opened this house for season to good business 17, 18. Congrove and Grant's The Dazzler co. 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. —ITEM: James A. Herne's Hearts (Oak) is another popular attraction week of 17.—RIVERSIDE PARK: The Alpine Mountain Choir 17-22 is drawing well.—Riverside Park New England Fair: Hagenbeck's Wild Animals are proving a great drawing card. They are here on the ground floor, heated by steam and lighted by arc and incandescent lamps, and will have a seating capacity of 700.

BELFAST—OPERA HOUSE (F. E. Cottrell, manager). Dark week of 17.

BATH—COLUMBIA THEATRE (F. A. Owen, manager). The regular season opens 21 with The Dazzler.

MARYLAND.

CUMBERLAND—ACADEMY OF MUSIC (Mellinger Brothers, managers). Digby Bell in Hoyt's A Midnight Bell 19.

MT. SAVAGE—OPERA HOUSE (Hice and Johnson, managers). Freeman and Smith's Orpheus Comedians 17 to good business; performance fair. House dark 18-21.

FREDERICK—CITY OPERA HOUSE (P. E. Long, manager). The season opened 17 with Hoyt's A Midnight Bell to a large audience. Grimes's Cellar Door Sept. 1.

HAGERSTOWN—ACADEMY OF MUSIC (Charles M. Futterer, manager). Digby Bell in Hoyt's A Midnight Bell played a good house 18. The Germans Sept. 9.

MASSACHUSETTS.

HOLYOKE—ITEMS: Manager W. E. Kendall, of the Opera House, will inaugurate a preliminary season 20 with the Bicycle Club Minstrels (local), followed by Black Crook 31.—The attractions booked for regular season are of unusual variety and strength, and the prospects are bright for a prosperous season on at this house.

LOWELL—OPERA HOUSE (Fay Brothers and Hordford, managers). Coming: Waite Opera Co. for one week 31.—MUSIC HALL (W. H. Boody, manager): The Dazzler for three nights 27.—LARKINVILLE THEATRE (Nelson A. Merrill, manager): The Western Rimer Comedy co. still continue to delight large audiences. N. A. Merrill was given week of 19. Grimes's Cellar Door 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. —ITEM: Will West, of The Dazzler, had a well attended benefit 14 at the Larkville Theatre. Among the evening part were the Western Rimer co., Cooper and Griffin, Kaga and Sanger, and Max Miller, of The Dazzler.—Mr. Dugan, of the Lyceum Theatre stock co., New York, who has been with his family summering near Lowell, left 18 for his home in the metropolis. The Dazzler, which has been rehearsing in town for the last two weeks, commenced its season 18 in Dover, N. H.—John T. Congrove will be the sole manager and proprietor, Mr. Grant having withdrawn from the firm. There will be but one co. on the road this season. The piece has been furnished up a bit, and the incidental music, arranged by W. H. Way, is bright and catchy. A large number of pretty girls in some excellent specialties promise well for a satisfactory entertainment. The following list of names is the co's roster: John T. Congrove, proprietor and manager; H. G. Sadler, agent; W. H. Way, musical director; Will West, Max Miller, Peter G. G. James Cooper, E. H. Congrove, H. Marie Rogers, Minnie Cline, R. H. Marks, E. L. Lewis, Jennie Rogers, Lizzie Sanger, Benjie Benaville, Gladys Merrill, and Miss Charles A. Whittell has resigned his position as advertising agent for Larkville Theatre.—H. P. Goss, formerly with the Lyceum Theatre, and Broadway, Norwich, Conn., has been engaged as treasurer for the Lowell Opera House. Mr. Goss is pleasant and courteous, and will no doubt make a valuable man in his new position. The house has undergone the necessary cleaning and repairs to put it in condition for the season and the electrical lighting effects have been greatly improved. A new interior has been added and the stock scenery brushed up. The policy of the house will be to suit the taste of the best class of patrons. The following list will give an idea of the season's entertainment. Shore Acres, Keller, Morrison, George Cavan, James O'Neill, The Fatal Card, May Irwin, the Bostonians, Pudd'nhead Wilson, Peter Dailley, Maggie Cline, Sinbad, Fanny Rice, Wang, Billy Barry, the Linn Band, Sante Kewen, Rice's Escalier, Jr., John Drew, E. Hart Marshall, H. Crane, Skat, and Richard Mansfield, Kathryn Kidder, Sousa's Band, Bancroft, Chimmie Fadden, Olga Netherale, Pinrose and West, and E. H. Southern.

NORTH ADAMS—ITEMS: The summer, which is nearly passed, has been a decidedly barren one from a theatrical standpoint, there being nothing in the entertainment line seen here except a few home talent productions. Even the best shows have been scarce. Barnum and Bailey's aggregation being the only one to appear here. The regular season at the Columbia Opera House (William P. Meade, manager) opened 25 with James B. Mackie in Grimes's Cellar Door. This will be followed by The Prodigal Father 28. After this the manager has secured several excellent co. He intends to even improve the character of the plays given at the house this season if possible.—De Wolf Hopper, who has been among the Berkshire hills for a few days, has returned to New York.—Thomas McInerney, who for the past two seasons was with James O'Neill, leaves next week for New York Thomas F. Herin, a well-known comedian, has been offered a part in one of the first-class road co. and will probably accept. He has been decidedly successful in amateur circles.—Randolph Hutchinson, an old-time professional now located here, will give a number of recitations and impersonations at an entertainment he is.

LAWRENCE—GLYS FOREST: Uthman, the armless wonder, closed a week's engagement 15. Gorman's Imperial Japanese Troupe opened for a week.—OPERA HOUSE (A. S. Grant, manager): The regular Fall and Winter season will open Sept. 5 with Byrne Brothers' 8 Bells.—ITEM: Manager Grant's bookings for the coming season include Peter Dailley, Nellie McHenry, James A. Herne, L. Lewis Morrison, James O'Neill, Professor Herrmann, Stuart Kishon, W. H. Crane, and Dan Thompson. Henderson's Sic-bad, Rice's Escalier, Jr., and S. S. S. and S. S. S.

SPRINGFIELD—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Tony Pastor with his specialty co. opened theatre 19 to a large audience. Tony has opened the season here a great many times in the past twenty-five years, and his reputation is established. This was no exception, and the bright vaudevilleists won applause and merit throughout. The liveliest moments were furnished by George E. Austin, comedian of the wire. Mr. Pastor, with his inimitable singing, the Donovans, in their French concert; Clifford and Ruth, in "The Chappies Call"; and the Rogers Brothers, in their German fun. Maud Kym and Miss Lawrence and Harrington did some clever Bowery "spelling," and the three Bonfons showed their limberness in pantomime. The turn of Frank Moran in colored oratory, however, is coarse and out-of-date, and he should get his phonograph refilled.

Hoyt's A Black Sheep 20; Holyoke Bicycle Club Minstrels Sept. 1, 2.—ITEM: The friends of James A. Herne, who is making a tour of the city, one of his suburban, took the occasion of his visit here to present him a gold-headed cane. Tony Pastor made the presentation speech on the stage, and as there were sixteen friends who bought it, he couldn't pass the opportunity to work in a joke about 16 to 1. Mr. Donovan also was remembered with flowers.

FITTSFIELD—ACADEMY OF MUSIC (Maurice Callahan, manager): Tony Pastor and co. will open the season 24.

MICHIGAN.

GRAND RAPIDS—GRAND (O. Starr, manager): This pretty house opened the regular season 17 with The Pulse of New York and played a good sized audience. St. Plunkard 20-22.—ITEMS: Powers opens Sept. 21 with Devil's Auction.—Alvah Currier, last year with the Merry World, has signed with Lillian Russell for next season. Barton Drew leaves this week for New York to join Augustin Daly's co.

OWASSO—SALT-DEW'S OPERA HOUSE (Salt-dew and Brewer managers): A Breezy Time 14 to a small house. St. Plunkard 24.

MANISTEE—OPERA HOUSE (Ed Johnson, manager): Hever's Colored co. to good business 12-13. Edison's Vitaphone, under the management of H. L. Edison, to good business 17-19. He is accompanied by Mons. Gubal and Li Li Orita in their clever acts of finger-play and mesmerism.—ITEM: Filer City Electric Park has been opened up to the public and they will have a new attraction of vaudeville performers from Chicago each week. The park is well patronized.

COLDWATER—TIMOTHY'S OPERA HOUSE (J. T. Jackson, manager): ITEM: The season will open early in September. During the summer Manager Jackson entirely rearranged the stage, besides re-covering the whole house.

BENTON HARBOR—YORK'S GRAND OPERA HOUSE (J. A. Simon, manager): Harry Williams's A Bowery Girl 15 was a most faultless and showed the great care taken in organizing and rehearsing the co. Lillian Keene as the Bowery Girl was especially well received, and her specialties, as well as those of the rest of the co., called forth much commendation. The Lyceum Theatre co. 20-23, supporting Annie E. Davis, have given praiseworthy performances to fair-sized audiences. Turkish Bath 20.

MISSOURI.

JOPLIN—Signor A. Libretti, the renowned contralto, gave a concert at Midway Park 16, assisted by E. A. Lefebvre, soprano soloist, and J. F. Boyer, pianist, to a large and well pleased audience.

MEXICO—PERRIS GRAND OPERA HOUSE (Gentry and Warrel, managers): Richards and Pringle's Georgia Minstrels opened the season 14 to a packed house. Sharley's Lyceum Theatre co. 24-30 (fair d. te): Griffith's Faust Sept. 4; Coon Hollow 11.—ITEM: The Perris opens with new managers this season. Gentry and Warrel have some fine attractions booked.—The rush was so great to see the Georgia Minstrels that a policeman was stationed at the door to prevent accidents.

FIDDEFORD—NEW CITY OPERA HOUSE (K. W. Sutherland, manager): House opens 26 with A Trip to Chinatown, McCalliff and Green 31, Byrne's 8 Bells Sept. 8, Last Stroke 14, Shore Acres 18.—Cotton King 22.—ITEM: Warren J. Colon, who has been residing at his home here, has left for New York where he joins Thomas Keene's co. for the coming season.

NEW HAMPSHIRE.

PORTSMOUTH—MUSIC HALL (J. O. Ayers, manager): James B. Mackie in Grimes's Cellar Door opened the season at this house and played a good-sized audience 19.

DOVER—CITY OPERA HOUSE (George H. Demerit, manager): The season was opened at this house by Congrove and Grant's Comedians in The Dazzler to good business.—ITEM: The Dover Press Club is to have a benefit so-called in December. The Dover Lyceum of P. O. Elms have accepted the invitation of the Lyceum Press Club to participate in the exercises at their annual reunion, which occurs 26 at Plum Island, Mass.

NEW JERSEY.

NEW BRUNSWICK—ALLEN'S THEATRE (J. E. Starks, manager): The season will open at this house 27, the attraction being the ever amusing nautical farce, 8 Bells, with the Byrne Brothers in the leading grotesque business. Following them come Gus Williams, with One of the Finest, 29. Gorman Brothers, in Gilooly's Abroad Sept. 4.—ITEM: Manager Starks has booked a large number of excellent attractions for the coming season among them being Abbie King of Cardiff, White Crook, Dan Sherman's Dan Tucker, County Fair, Wang, Sousa's Uncle Tom's Cabin, Seberia, Blaney's A Boy Wanted, John A. Preston's co., Tanner Opera Co., James Young in Shakespearean roles, A Night at the Circus, Coon Hollow, Sidewalks of New York, Under Reddell, Helen Blythe, The Great Dan and Robbery, W. T. Bryant, A Red Stocking and Opera co., Oliver Warren, Dan Berleigh in Old Haver, Darkest America, Kennedy's Players, William Barry, Shore Acres, Joshua Simpkins, J. T. McCauley co., Morrison's Faust, Sewing the Wind, Tornado, The Gay Parisians, A Booming Town, Maud Hilman, Lillian Kennedy, Fred-rick Carpenter, Hoyt's A Temperance Town, The Twelve Temptations, Waite Comedy co., The Old Homestead, and Keller.

ELIZABETH—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): Drake's Military Band held their final concert 14 and drew a crowded house. W. N. Bartow, a concert soloist of considerable prominence, rendered several selections and was repeatedly encored, and at the conclusion of the concert was presented with a handsome floral trophy. —LYCEUM THEATRE (A. H. Simonds manager): McIntire and Heath in Dixie Land came to a fair-sized house 15. The work of Jefferson Lloyd as Captain Dalton Roland and Richard Williams as Colonel Bascom was very clever and drew for considerable applause. Lizzie Evans, formerly of the Coon Hollow co., as Florida Bascom made a decided hit. A Baggage Check, bright and to the point, than ever, drew a good sized house 19. The specialties of Louis Martinetti, Grapevine and Evans, and the Darling Sisters are very clever and Lizzie Melrose as the Bowery Girl was excellent. Coming: Edward Harrison 27; Side Tracked 19.—ITEM: Nellie McHenry billed for 22 has been canceled.—Annie Chance joined A. Baggage Check co. 19 to take the place of Nellie Moore.—Mrs. Gustav Egnoff, wife of the president of Drake Opera House, died at Highland Falls, N. Y., 14, of pneumonia.

ASBURY PARK—PARK OPERA HOUSE (H. C. Dennis, manager): McIntire and Heath in Dixie Land 14; house fair; performance good. Pinrose and West's Minstrels 15; house good; performance very good. Baggage Check 17; house good; performance fair. Shore Acres 19; house fair; performance excellent. Nellie McHenry 21; Neil Burgess 23; Fatal Card 27. Old Homestead 29, G. Aton's Minstrels Sept. 3; White Crook 5.

DOVER—BAKER OPERA HOUSE (William H. Baker, manager): William Barry in The Rising Generation 21 will open the season here.

PLAINFIELD—MUSIC HALL (Rich and Maeder,

Band 4-to-go! business. Dixie Land 12, fair house. Blaney's A Baggage Check 18 gave a fine performance; audience well pleased. William Barry in The Rising Generation 21; Neil Burgess in County Fair 24.

NEW YORK.

ALBANY.—LELAND OPERA HOUSE (C. H. Smith, manager). Tony Pastor and a first-class co. packed the house 14. Corse Payton and co. opened a week's engagement 17 in The Parisian Princess to S. R. J. The bill is frequently changed, the repertoire consisting of Rose Cottage, Kathleen Mavourneen, My Kentucky Horse, Galley Slave, Ten Nights in a Bar-Room, A Yankee in Cuba, and The Plumber. An additional feature is Edison's Vitascene. Next week a large vaudeville co. from Proctor's Theatre will appear every afternoon and evening, except Thursday, when Drummey and Girard are booked for a performance of The Rinnmakers. **BARRETT'S BLANCHARD HALL.** The Primrose and West Minstrels appear 20. **PEARL STREET THEATRE** (Carlin and Walton, managers). The Harry Martell South Before the War co. arrived in their special car 17, and rehearsed this week previous to opening the new theatre 24. **GAIRTY THEATRE** (Agnes Barry, manager). The season opens Sept. 5 with The Sheridan and Ryan co.

ROCHESTER.—LYCUM THEATRE (A. E. Wolf, manager). The R. O. sign was frequently displayed 17, and the Wilbur Opera co. appeared and The Bohemian Girl, Grand Duchess, and The Mascot, Wheelman's night occurred 20, when the house was crowded to its utmost capacity. The posing for the living pictures was appropriate for the occasion. Opera 21 29. **TOPEKA OPERA HOUSE** (E. G. Lane, manager). Fall and Winter season will open 25 with Tony Pastor and his new co., followed by Billy Barry and co. in The Rising Generation 27 29.

SARATOGA SPRINGS.—TOWN HALL (Leonard and Eddy, managers). Tony Pastor and co. gave their usual first-class vaudeville performance 17 to a large and very fashionable audience. William Barry in The Rising Generation 21. **CONVENTION HALL.** Primrose and West's Minstrels played to an audience of 250 people 18, and pleased all. Some of the negro features were new and very entertaining. **CONGRESS SPRINGS PARK** (T. C. Sheehan, manager). The solo artists at the concert 16 were Townsend H. Fellows, tenor, from New York, and John L. Garland, tenor, of Albany; a very large and pleasant audience. Marie Dressler is spending a few days in town.

SYRACUSE.—WINTON OPERA HOUSE (Wagner and Reis, managers). Primrose and West's Minstrels 22. **BASTARD THEATRE** (Frank D. Hennessy, manager). Tony Pastor's co. 25. Pain's Fireworks at the Baseball Park 24-29. **ITEMS:** Harry F. Bigelow, author of Next Year, Ephraim Webster, wheels, etc., is in the North Woods, putting the finishing touches on his new play, Adirondack Folks, the locale of which is that region. Jacobs Opera House has been redecorated, new carpets, d'aperies, and scenery put in, together with a new curtain, and the house will hereafter be known as the Grand Opera House. A. A. Graff and co. are managers and lessees, and it will be opened Sept. 2 with A Baggage Check.

LOCKPORT.—HONGER OPERA HOUSE (Knowles and Gardner, managers). Charles A. Blaney opened his season and ours 17 with his 6-act production of his fourth success, A Boy Wanted, to big business. The house was sold two days in advance. The performance was an immediate success. The co. numbers about thirty people, and is handsomely costumed. The principal part was written for the author's brother, Harry Clay Blaney, and his performance on the opening night must have certainly repaid the author for his excellent work in the character of the printer's devil. It would have been impossible for the production to have been other than a hit, even had they only given the vaudeville part of the programme, which included such people as O'Neill and Sutherland, Allyn and Linard, Laura Bennett, Flory Evans, Raymond Findlay, Tom Peasley, Bryant and Savile, Knox Wilson, Frank Young, and others, with a chorus of fifteen voices. The music was written by Professor Harry James. The first performance lasted till nearly midnight, but the audience seemed never to tire. The co. carries at its own secretary, and will play the balance of the week. **ITEM:** Managers Knowles and Gardner have shown their enterprise in getting Mr. Blaney to open here, and have some first-class attractions engaged for the season.

JAMESTOWN.—ALLEN'S OPERA HOUSE (H. F. Allen, manager). Dark week of 17. Attractions at 10:30 for the week of 17. Pain's Fireworks, Martine Sisters, Howard Clifton, Norwood Brothers, Emery and Marlowe, and Ozau, closing the performances with the force of Love in a Cottage. Coming: Cecil Spooner and sister week of 31 in repertoire; Barrow's Circus Sept. 16. **ITEM:** New five escapes are being put on to the Opera House from the gallery. City Billposter Allen is getting his boards in fine shape for the coming season.

CORNING.—OPERA HOUSE (Harry Sternburg, manager). Spooner Comedy co. opened 17 to S. R. O. house, and gave good satisfaction. Their repertoire includes Fight For a Million, The Judge's Wife, Eccles Girls, His Little Sister, and Ticket-of-Leave Man.

UTICA.—OPERA HOUSE (H. E. Day, manager). House dark 10. Coming: William Barry 25. **ITEM:** Canfield and Carlton are spending a few weeks at their home in this city.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Simon, manager). House dark 10 15.

FISKEILL-ON-HUDSON.—ACADEMY OF MUSIC (Clarke and Pettie, managers). Kennedy Players opened 17 for week; first-class co.; doing very good business. 8 bells 25. The Other Man's Wife Sept. 4.

JOHNSTOWN.—GRAND OPERA HOUSE (C. H. Ball, manager). The season at this house will open 31 with the Corse Payton co. in repertoire during week. Hoyt's A Temperance Town 9.

HULSON.—CITIZENS HOUSE. The season opens 26 with Donnelly and Girard in The Rinnmakers.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager). A Green Goods Man opened the Casino 19 to a S. R. O. house, and was a hit from the start. The co. were all well received. **ITEM:** Manager Corey has booked nothing but first-class attractions for this season.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager). Primrose and West's Minstrels opened 17 for week; first-class co.; doing very good business. 8 bells 25. The Other Man's Wife Sept. 4.

ROCHESTERVILLE.—SHATTUCK OPERA HOUSE (S. Osocki, manager). **ITEMS:** The work of improvement has been pushed with all possible speed during the past two months. A new property-room and scene-room have been added, the stage increased in size, and now has the capacity to accommodate scenery of any co. Manager Osocki has spared no expense in making the renovation complete. Many fine attractions are booked for the season, including Spooner Comedy co. 24 for one week, and A Baggage Check Sept. 1.

WAVERLY.—OPERA HOUSE (J. K. Muddock, manager). House dark.

ELMIRA.—OPERA HOUSE (Wagner and Reis, managers). Wood and Shepard, supported by a good co., opened the supplementary season, producing Town Topics to an unexpectedly small audience. Primrose and West's Minstrels will open the regular season 27. Pain's Fireworks Oct. 1, A Baggage Check 2.

GLENS FALLS.—OPERA HOUSE (F. F. Pryor, manager). Tony Pastor's co. 18 to fair business; performance fair. Tony Farrell 27; Nellie McHenry 28; Professor E. M. Day hypnotist, 31.

WAYLAND.—WEINHART OPERA HOUSE (Weinhart Brothers, managers). House dark.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers). A Green Goods Man to a large and well-pleased audience 18. Primrose and West's Minstrels 25. **UNION CASINO.** The following people appeared 17-22: Lucretia, Harty, Fanny Leslie, Ceada, and Campbell and Beard to good business.

LYONS.—MEMORIAL HALL (John Mills, manager). **ITEMS:** This house opens about Sept. 3. Manager Mills has booked a fine line of attractions for the coming season, including Wang, Shore Acres, Limited Mail, Cleveland's Minstrels, Prodigal Father, For Fair Virginia, Wilbur Opera co., 4 bells, James O'Neill, the Gorman, Hermann the Great, A Texas Steer, and Sowing the Wind.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, manager). The academy opens 26 by 8 bells co. **GLENNWOOD PARK** (Lawson and Strong, managers). For the week 17-22 the large audience were entertained by the following good people: Patterson and

Ret's, sketch artist; Ida Meredith, song and dance; and J. C. Weston, juggler.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covel, manager). Corse Payton 24-29; Donnelly and Girard Sept. 1; Harrison J. Wolf 7 9.

KINGSTON.—CITIZENS HOUSE (C. V. Du Bois, manager). Season opens with Nellie McHenry in A Night in New York 25. **ITEM:** This house has been put in first-class condition, and has ten additional dressing-rooms.

FORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager). Cotte and Long in The Other Man's Wife 17 to small house. This was their opening night; performance ran smoothly; good co.

NORTH DAKOTA.

PARGO.—OPERA HOUSE (C. P. Walker, manager). Theatre dark week ending 15. The long sign of darkness at the theatre will be brought to a close 31 with Harry Williams's famous play, A Bowery Girl. The Columbian Opera co. Sept. 25 will sing old-line operas. **ITEM:** The Past Mail 13. Manager Walker has taken special care with his bookings this season, and none but the best of attractions will be presented.

JAMESTOWN.—OPERA HOUSE (E. P. Well, manager). House dark.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager). Stearns and Dahl's Stock co. in Muldoon's Picnic 20; Columbia Opera co. in Black Huzzar 25; A Bowery Girl 28; The Past Mail Sept. 9. **ITEM:** Manager Lander states that the outlook for the season is not good. But few attractions have been billed. Business here is much affected by that on the Pacific coast, as our best attractions stop here en route.

OHIO.

DAYTON.—PARK THEATRE (Harry E. Feicht, manager). McSorley's Twins opened the regular season for three weeks to good business 12. The farce comedy, with the two excellent Irish comedians, Terry Ferguson and George H. Enrick, supported by a well balanced cast, is a good mirth-provoker. **ITEM:** The Park Theatre, in its new dress, is a gem which well reflects credit on the effable and thorough manager, Mr. Feicht. The attraction booked at Memorial Hall, (Soldiers' Home) for the month of September are A Booming Town 10 A Breeze Time 17, Gus Hill's Vanity Fair 25, and Gilhooley's Abroad 29. The Al G. Field's Minstrels open the regular season of the Grand Opera House Sept. 1—John Robinson and Franklin Brothers' Circus pitch their tents here 24. Wood Patton and Gilbert. Burrows have been engaged as treasures of the Grand Opera House and Park Theatre respectively, and they are a strong pair to draw in—Rhea and her co. will close their engagement at Memorial Hall (Soldiers' Home) with Neil Gwynne 21. Mr. Richards, the genial manager, who made a host of friends during his short stay in the city, will pilot the popular and charming actress during the coming season. Barney Fagin and his own co. of specialty artists closed a ten nights' engagement to only fair business at National Amusement Park 15.

SALEM.—GRAND OPERA HOUSE (Elliot and Geizer, managers). The May Frindle Comedy co. opened 17 to a packed house at popular prices. The co. is strong, and a good week's business was done. **ITEMS:** The Robinson and Franklin Brothers' Circus 13 did a large business and gave entire satisfaction. Bicycle races are going on to-day (18) at the Fair Grounds, and a large crowd is in attendance. The Fair Association have booked Fawcett's Wild West for Sept. 8, 9, 10, 11, 12, a seven-year old child with the Frindle co., is a strong feature. Her specialties are splendid.

URBANA.—MARK T. SQUARE THEATRE (H. H. Williams, manager). Season here opened 17 with John Himmelman's The Ideal for a week in repertoire. The opening bill, The Golden Giant Mine, drew a good house. The co. is strong and gave satisfaction. **ITEMS:** C. B. Holliday has signed an advance with The Ideal. It is his fourth season with the co. James Myers goes to do calcium lights—Fannie Keefe, a former stage beauty and opera singer, is visiting friends here—Gussie Gardner, the soubrette, is visiting friends here—Egan, stage manager of The Ideal—Manager Williams has selected the following for his house for this season: Ubers: T. Frank Knight, Frank and Harry Kirby, Ed. Hullinger, W. E. Diamond, Louis Hovey, Purley O'Neal. Doors: Clyde Shrivert, Fred Madden, W. Holding; Stage Manager: J. M. Stewart, Center: Frank Powers, Grip: Will Dean, Flyman: Ed. Hovey, Prop: J. D. Stewart. In the Ideal's opening week, and consists of Manager, John A. Himmelman; Advance, C. B. Holliday; Musical Director, George Fensberg; Calcium, James Myers; Restrictor Earl (star), Mate Stevens, Jeannette Johnson, Ruby Johnson, M. E. Streeter, E. Lawrence Lee, Wallace C. West, Charles Leybourne, T. P. Binkhurst, Louis Egan, and Julius Douze. The Twentieth Century Band and Orchestra of Atlantic will join The Ideal in two weeks.

LINA.—FAVOURIT OPERA HOUSE (W. A. Livermore, manager). Town Topics opened the season 15 to a fair house. McSorley's Twins 25. **ITEM:** Robinson and Franklin Brothers' Circus exhibited 15 to good business.

PAULING.—GRAND OPERA HOUSE (J. P. Gasser, manager). Rhea in Nell Gwynne will open the house Sept. 3 to be followed by Mr. and Mrs. Wayne 14, and Lincoln 1. Carter's Tornado 23.

DEFIANCE.—CITIZENS OPERA HOUSE (C. H. Pierson, manager). Digby Bell and A Midnight Bell 22; Charles Gardner Sept. 14.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. E. Endly, manager). Town Topics 14 to a small house, owing to extreme heat. Excellent co. Devil's Auction 29; Carrie Louis week of 31.

ST. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers). Bondage Days will open its season here 27.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager). Al G. Field's Minstrels opened the theatre 61 to a crowded house. Rhea Sept. 10; Primrose and West's Minstrels 13.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Roachman, managers). The season opens 10 with Al G. Field's Minstrels to large business. Baldwin-Melville co. week of 24. **OPERA HOUSE** (J. H. Miller, manager). This house will be opened 24 by Hoyt's Comedy co. and will be run as a popular-priced theatre, playing week attractions. **MUSIC HALL** (Ed. Foley, manager). Will open 24 with a local specialty attraction.

PENNSYLVANIA.

PITTSBURGH.—MUSIC HALL (C. C. King, manager). A Baggage Check 27 will open the season. **ITEMS:** Mr. King will do all in his power to make the amusement season in this city the most successful in the history of the house. Having admission to the Misher circuit he will be enabled to secure many of the best co. on the road. The following is a partial list of bookings already made: Margaret Fuller, The Daughter of Paul Roman, Joseph Calahan in The Lost Paradise, Donald Robertson, The Limited Mail, Hogan's Alley, Excelsior, Jr. Mr. and Mrs. Grandin in The Carnival, Barlow Brothers Minstrels, Keller, Gilmore's Band, Sousa's Band, The Sages, Richard Hill, The Brand of Cain, A Texas Steer, A Trip to Chintown, Ida Fuller, Charles A. Gardner, William Barry, Charles T. Ellis, McAuliffe and Green, The New Dominion, 8 bells, Old Homestead, the Gormans, Romance of an Hollow, Lewis Morrison, The South Before the War, Now Jolly co., Kennedy's Players, The Broadway Girl, and The Winesap Stock co. Many improvements will be introduced in the house and everything done for the comfort of its patrons.

SHAMONKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager). Season will open 25 with Blaney's A Baggage Check co. Among the attractions booked for the season are Old Dan Tucker, Limited Mail, Hogan's Alley, Wang, James Young, The Winesap Stock co., The Brand of Cain, A Punch of Kevs, Miss Philadelphia, A Breeze Time, The Gilhooley's Abroad, A Texas Steer, Shore Acres, A Dark Knight, Rosabel Morrison in Faust, O'Doud's Neighbors, The Marriage Broker, Old Tennessee, and the Brothers Byrne in 8 bells. Prof. Daniel Stroth will lead an entirely new orchestra of ten pieces.

SCRANTON.—All the theatres dark week of 12.

MONONGAHELA.—ITEM: Gamble's Opera House has been leased to David M. Rose, who has begun a thorough overhauling of the house, and expects to present to the patrons one good performance a week. Sam P. Vobe, the retiring manager, was compelled to relinquish it owing to other business engagements.

HARRISBURG.—PANTANG PARK (Hertishburg Traction Co., managers). The Stanley comic opera co. played to good attendance week of 17. The Mascot was put on and recently enjoyed. The cast includes Hetta Beauda, Ada St. Clair, Frank Rifedale, Clyde Stanley, Mark Aborn, Robert A. Waring, William Vail,

and Clara Ashton. The chorus was well drilled and sang with spirit. Next week the co. will produce O'vette.

BUTLER.—ARMORY OPERA HOUSE (George M. Burkhalter, manager). Waite's Comedy co. opens the season here 31 Sept. 1. **ITEM:** Manager Burkhalter has booked some of the finest attractions on the road, and the outlook for a prosperous season was never better.

HILLSBORO.—LAVY OPERA HOUSE (E. G. Shields, manager). The Ruby Lafayette co. will open the season at this house 24, playing one week in repertoire. **ITEM:** Mr. Shields has booked the best list of attractions we have yet had.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers). Rook's Players come 24 in a week of repertoire. Louise Deming is the leading lady, succeeding Minnie De Haven of last year's co., who was styled the Minnie De Haven Comedy co. Joseph D. Ketter, a New Castle boy, is a member of the co. **ITEMS:** The enlargement and extension of our electric street railway is now an assured thing. One portion of the line will reach Mahoning two miles distant, which, although a small town, will contribute quite a number to our audiences. Local manager S. S. Vail returned 15 from a short vacation spent in Buffalo, Syracuse, and Auern, N. Y., the latter being the home of his parents. He reports an enjoyable trip, which was well earned, as he has looked after the interests of Wagner and Reis and their patrons in the most careful manner during the past season.

CAMBRIDGEBORO.—SAVLES OPERA HOUSE (H. B. Wilke, manager). House dark 14 21.

UNIONTOWN.—GRAND OPERA HOUSE (Bleeson and Hirsch, managers). Charles H. Vales in The Devil's Auction opens season at this house 26 Barlow Brothers; Gilhooley's Abroad Sept. 11.

WELLSBORO.—BAKER AUDITORIUM (Dartt and Dartt, managers). The season opens 31 with Blaney's A Baggage Check.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager). Owing to the canceling of A Thoroughbred, which was booked for 29, the season at this house will open 25, with Tompkins's Black's rook co. **ITEMS:** Professor J. Fink's Sankey, the well-known circus lecturer of this city, will soon commence his seventh season at Harry Davis's Eden Musee, Pittsburg, Pa. A. D. Newell was in town 19, ahead of Tompkins's Black Crook co.

WOONSOCKET.—OPERA HOUSE (George C. Sweet, manager). House will open 24 with 8 bells. Mr. Sweet probably also manage Music Hall in connection with the Opera House.

TENNESSEE.

KNOXVILLE.—STAN'S THEATRE (Fritz Stanb, manager). The initial performance of the season was Al G. Field's Minstrels and Utopia 19 to a large house. The street parade was exceptionally good. Fanch Robertson co. in repertoire opened for a week's engagement 17 to S. R. O.

TEXAS.

WACO.—ITEMS: Sid H. Weis, manager of the Grand, arrived here 14 and is having the theatre thoroughly renovated for the coming season, which opens Sept. 10 with Joe Hart in A Gay Old Boy. The house is to have several improvements and is to be strictly up to date. The interior is to be painted throughout, and the front is to have several changes. Everything for the convenience of patrons and companies is not going to be overlooked. In addition Manager Weis assures the theatregoing people here the best list of attractions ever seen in Waco. The so-called Great Divine Healer, Shradre, after being expelled in Dallas, Fort Worth, Gainesville and other towns in the State, made his appearance here at the Auditorium 12 13.

GREENVILLE.—Professor Arthur Love has been entertaining the public in a large tent. He is a clever impersonator. Manager J. O. Engarden, of the King Opera House, is again confined to his bed.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil W. Greenwall, manager). After a long summer vacation, during which time the painters and decorators have had possession of the premises, this house will have a preliminary opening 24 with Joe Hart in A Gay Old Boy as the attraction. The regular season opening will not begin before Oct. 1. In this list of bookings (which Manager Greenwall characterizes as great) are a number of attractions entirely new to Texas, a fact that argues well for the business sagacity of the management as new attractions will be necessary in times like these to draw out the full measure of patronage from the public. A spice of novelty here and there gives zest to the season's booking and helps to infuse new life into the theatrical business. Manager Greenwall has spent the summer at home, preferring the balcony breezes of our Texas night to the hot and humid atmosphere of the cities of the East. Mitchell Greenwall, son of the manager, is now treasurer of the Opera House, vice Sol Braunig, resigned.

AUSTIN.—MILLET'S OPERA HOUSE (Charles Apple, manager). House dark all week ending 15. **ITEM:** Charles Apple has assumed the management of Millett's Opera House and is securing bookings for the season, which he expects to open in the latter part of September. The new Hancock Opera House will be completed about Sept. 15.

EL PASO.—MYRA'S OPERA HOUSE (H. Goodwin Mitchell, manager). House dark week of 15.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE. Dark week of 10. Season opens 26 with Elison, the Mormon Wizard, in feats not seen before in this city. Mr. Elison will then start on a tour of the East. **GRAND OPERA HOUSE** (J. B. Rogers, manager). Dark week of 10. Off the stock co. for the coming season only two weeks are thus far announced, viz.: George K. Metcalben and Walter Edwards. **LYCUM THEATRE** (Charles Gates, manager). The Arper Stock co. presented From Sire to Son 10-12, The Long Strike 13-15 to good business. **ITEMS:** Milton Lipman, who has been spending some time here visiting relatives and enjoying the delights of our great salt lake, goes East 17 to join E. M. and Joseph Holland. Manager Rogers, of the Grand, offered Mr. Lipman a good salary to remain, but as contracts were already made he could not take up the offer. Lily Snyder, a prominent young lady soprano, formerly of this city, but now of New York, is visiting friends and resting up preparatory to going abroad to complete her musical education. During the convention of five chiefs recently held in this city, Professor Evan Stephens gave a free concert and organ recital in the Tabernacle. The Mormon Choir rendered several pieces, among which The Hallelujah Chorus and the Mormon Hymn "O, My Father," proved extremely entertaining to the audience standing and joining in singing. The effect was very grand. There were some 7000 or 8000 present. Manager Gates, of the Lycum, states that when he rented this theatre to the Callicotte co., who produced Tribby, that he had in his contract a clause plainly stipulating that all plays presented should be paid for, and says he did not know how to proceed in the matter, and was ready to assist in suppressing the co. when he found out their methods. He is now booking combinations at this house, and will not try the stock co. arrangement again for some time to come. The Utahian prints a full-page portrait of Maude Adams, as a specimen of what kind of timber we have in the West out of which to make men and women. Edwin Milton Royle and Selena Fetter are summing here and concocting a new play. Three hundred of the Mormon Choir will go to the Elstedford in Denver Sept. 2.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager). Season opens 21 in The Other Man's Wife. The Governor and staff will attend in a body. Nellie McHenry 1. Prodigal Father 10; James O'Neill 12; De Wolf Hopper 14.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager). Bert Cotte and Nick Long in

The Other Man's Wife to a small audience 19. Performance very satisfactory.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager). Al G. Field's Minstrels opened the season here 19 to one of the largest crowds ever seen in the Opera House; performance good. The performance was given under a contract with the Lynchburg Lodge, No. 321, of the B. P. O. Elks, and the grand success with which it met will be a source of deep gratification to every member of the order and its friends. After the performance refreshments were served to the co. on their special train by the lodge.

PETERSBURG.—ACADEMY OF MUSIC: Barlow Brothers, manager 8; House dark 12-22.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager). Al G. Field's Minstrels 17 to a good house. Betty Jane 25. **ITEMS:** Manager Beckner has booked some first-class attractions for the season. M. A. Mosely, of this city, has taken charge of Barlow Brothers' Minstrels.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager). Professor D. M. Bristol's unique exhibition of trained horses, ponies and mules pleased a well-filled house 12.

NEW WHATCOM.—LIGHTHOUSE THEATRE (E. E. Whitmore, manager). House dark week ending 15. House's co. 19-22.

TACOMA.—THEATRE (S. C. Healey, manager). House dark 9-15. **NINTH STREET THEATRE** (W. J. Fitz, manager). House dark 9-15.

WEST VIRGINIA.

CHARLESTON.—BURLING OPERA HOUSE (N. S. Burling, manager). Al G. Field's Minstrels opened the season to good business 13.

WISCONSIN.

RACINE.—BULL CITY OPERA HOUSE (J. B. Johnson, assistant manager). Dark 9-15. **LAKESIDE AUDITORIUM** (W. C. Fiede, manager). Dark week of 9-15.

LA CROSSE.—THEATRE (J. Stralipha, manager). House dark week ending 15.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager). Clay Clement in The Bells 14, excellent performance; large house. House dark week ending 29.

BARABOO.—THE GRAND (F. E. Shults, manager). Harry Williams's Bowery Girl 19.

EAU CLAIRE.—GRAND OPERA HOUSE (O. P. Burlingame, manager). The E. Wood-Jerry co. will open the house 18 to S. R. O. for a week's engagement. Co. fair. **ITEM:** The Music Hall, the first and oldest playhouse in the city, collapsed 17, killing three prominent citizens and injuring eighteen others, three fatally. The building was owned by Peter Truax and Alf Kahn, of this city.

STEVENS POINT.—GRAND OPERA HOUSE (J. A. Ennor, manager). The E. Wood-Jerry co. will open the season here 24 29. **ITEM:** The management of the Grand has recently changed, and the present manager, J. A. Ennor, will give his undivided attention to managing the house. He promises its patrons fine attractions for the coming season.

CANADA.

TORONTO.—ISLAND ROOF-GARDEN (Rich and Ramsay, proprietors). The bill for week of 17 is a good one, and includes T. J. Hefron, the one-legged dancer; Teed and Teed, Irish specialty; Rose Munro in her musical act; Norma and Horowitz, an Irish and Ramsay. Week of 24 will be seen the 1. Hanson, Haldley and Hart, Wilbur Mack, and Rich and Ramsay. **ITEMS:** The managers of the different houses are very busy just now getting everything in readiness for the opening of the season. At the Grand Opera House all is activity. The whole theatre is undergoing a thorough cleaning. There will be no changes in the staff. Manager Shepherd remaining as usual in charge of affairs, with Herbert Shepherd, treasurer, W. Levett, assistant. The house opens 31 for two weeks with The Old Homestead co. Mr. Shepherd will also have charge of the Princess Theatre, and is determined to make a success of it this year. The attraction will be the season Sept. 7. The attraction will be Hanlon's Superba. At the Toronto Opera House the painters, carpenters and upholsterers are all hard at work, and everything is promised to be in readiness for the 31st. The same staff will control the house. Ambrose Small will again manage it. W. Graham will act as treasurer, J. Ambler, stage manager, Will Obernier, leader of orchestra, and Sol Soomon will act as advertising agent. The opening attraction will be George Munroe in A Happy Little Home. The season at the Music Theatre will commence 31 with a variety show. The house, which is again controlled by M. S. Robinson, of Buffalo, the original lessee, will be completely altered and refurnished. Mr. Robinson has engaged a competent manager in the person of Mr. Lampkin to look after the house. It is also announced that an offer has been made by some American theatrical men to lease the Auditorium for the season and turn it into a theatre, and produce at low prices regular dramas. The Great Industrial Exhibition will again resume business at the old stand Sept. 1-12. Manager Hill has just returned from New York, where he has engaged many novelties never seen here before. Lord Russell, Chief Justice of England, and Li Hung Chang, the Chinese Ambassador, have accepted Manager Hill's invitation to be present, and both will arrive about the 9th.

QUEBEC.—ACADEMY OF MUSIC (B. Sewell, manager). Professor Wornwood's Monkey Theatre 10 15 to good business. Harry Lindley's co. 17-20. **THEATRE ROYAL:** Professor Wornwood's Monkey Theatre 19-22.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager). McAuliffe-Greene co. in My Boy Jack 11; The Westerner 12; The Vendetta 13; The Great Train Robbery 14; and Our Strategists 15. The co. gave capital performances of the above pieces to very large audiences at popular prices. Mrs. General Tom Thum and co. of little people opened a short engagement 17 to a large audience.

WOODSTOCK.—OPERA HOUSE (Charles A. Fyne, manager). The season will open Sept. 15 with Denman Thompson's Old Homestead as the attraction.

MONCTON.—OPERA HOUSE (W. Lutz, manager). On Southern Soil 15 to a very small audience. Co. one of the poorest seen in this section in years. Harry Noudini, magician, 17, 18; good entertainment to light business.

LONDON.—GRAND OPERA HOUSE (A. E. Roote, manager). The season opened 20 with Ward and Vokes in A Run On The Bank. **ITEM:** Manager Roote had been busy some time in getting the house in shape for the opening, and the result was decidedly pleasing. New Russell carpets have been laid, the walls tinted, and everything possible done for the comfort of the patrons.

ACADEMY OF MUSIC GREENSBORO, N. C.

JUST COMPLETED.
First-Class Attraction Wanted for This Season.

Ground floor, well lighted; ventilated and heated. Seating capacity 700. Stage 24x36 ft.

W. J. BLACKBURN, Mgr.

WANTED
Grand OPERA HOUSE

LOUISVILLE, KY.
ATTRACTION
WEEK SEPT. 7, OPENING WEEK

Wire Quick. JAMES H. CAMP, Mgr.

WELL-KNOWN MANAGERS.

L.—EDWARD L. BLOOM



Of the younger generation of theatrical managers, none has had a more varied experience than Edward L. Bloom. He is thirty-six years old, and during twenty-eight years of that time has been connected with the theatrical business. He has been a purveyor of all kinds of amusement, and never once has been identified with an attraction that failed to make money. Like most managers, Mr. Bloom is a man of few words. To a MIRROR representative who called upon him last week at his office in the Knickerbocker Theatre building, he talked with extreme reluctance about himself and his career.

"Mr. Bloom, I want to interview you."

"You want me to blow my own horn. Well, I've had abundant experience in the business, though most of my time has of course been spent at the front of the house. I began as a call-boy when I was eight years old. That was at the old National Theatre in Cincinnati under Col. Bob Miles's management. Then I was called upon to fill the humble but necessary offices of programme-boy, opera glass boy, usher and door-keeper. Finally I was installed in the box-office as assistant treasurer. I regarded the post as the summit of managerial greatness, but when I was promoted to that of out-and-out treasurer, I began to realize that a "good thing" can be "pushed" a very long way.

"Drifting on the road I officiated successively as treasurer, press agent, business manager and manager. I have been the pilot of almost every species of attraction in the field of amusement—legitimate, vaudeville, operatic, magical, circus, etc. In the legitimate, I have been connected with the companies of Adelaide Neilson, Ada Gray, Adelaide Moore, and The Paymaster. For operatic ventures, I have had the Clara Louise Kellogg Opera company and the Alice Oates Opera Bouffe Troupe. My vaudeville experience was confined to Herrmann's Transatlantics. In the line of burlesque, I have handled Orpheus and Eurydice, La Vie Parisienne, Blue Beard, and Lydia Thompson troupe. My minstrel enterprises were Emerson and the Big Four Minstrels and Emerson and Hooley's Megatheriums. Dabbling in magic, I took Herrmann under my wing. Next season, as you know, I direct the tour of Bancroft, the magician. In the way of circus experience, I have been with John Robinson's show. During the Summer season I have frequently managed all sorts of amusement affairs—barbecues, Fourth of July celebrations, balloon ascensions, and county fairs."

"You are credited with knowing more about railroads than any other man in the business. How about that?"

"You will make me appear egotistical if you ask questions of that sort."

"They say you're the best railroad man in the business."

"Well, if it doesn't sound like boasting, I think I may say that my knowledge of the railroads of this country is tolerably comprehensive. I can tell you from almost every station the road that lies before it and the leaving and arriving time at every principal city without referring to a time table. Moreover, I know pretty nearly every railroad man in the country."

"Weren't you the first manager to use lithos on the walls and fences?"

"Yes, I have that distinction with W. R. Hayden. It was in '75, if I remember rightly. I had out Ada Gray and Hayden had Tom Keene. We were both old circus men and were brimful of "Hey Rube" hustling methods. At that time lithos were hung on rollers and deposited in store windows. Hayden and I determined to boom our stars as they had never been boomed before. We started in to whoop things up by putting colored lithos on the dead walls. Old time managers said we must be crazy. They stood aghast when they saw the handsome paper slapped up all over town. They regarded it as sacrilegious waste. But at the end of the season when we came out of it all with an exchequer too heavy to carry, they determined to follow suit. Since that season the litho business has developed steadily. Whenever I meet Bill Hayden on the street, I tell him the litho firms ought to build us each a brown stone house for booming their business for them. That year I was manager of Ada Gray. She made more money than she'd ever made before—or has made since. My printing bill was \$1000. My weekly expenses averaged: salaries, \$300; transportation, \$200; billing, \$1000."

"Have you ever managed any theatres?"

"Oh, yes. I've had the control of the Bijou, New York; the Bijou, Boston; Herrmann's Theatre, New York, and for a short period the old Fifth Avenue Theatre."

"Do you think the coming season will prove prosperous for theatrical people?"

"Humph! That's a vital question. Candidly, I don't. I've got only one attraction on my books next year—Bancroft the magician. But the following season, '97-98, I expect to control more than one enterprise."

CUES.

Giles Shine and wife, Lavinia Shannon, have arrived in the city from Washington, and are staying at the New Amsterdam Hotel. Mr. Shine is rehearsing one of the leading parts in The Liar, and will begin his season under Charles Frohman's management at Hoyt's Theatre on Sept. 3.

Randolph Murray and Annie Barclay recently gave an open-air performance of The Friend of Carlotta at the Hollywood, Long Branch, to a well-pleased and crowded house.

O'Hooligan's Wedding will open its season at South Amboy, N. J., on Oct. 25, and is booked solid through the New England States till Decoration week. Among those who have been engaged are Larry Tooley, Mrs. Tooley, Charles McKenna, Sam Robinson, and Watson and Dupre.

The Cambrian Opera company is playing a four weeks' engagement at Peoria, Ill. They opened there in The Mikado. The company is managed by Harry Davies.

Charles Cowles, a clever interpreter of Yankee characters, whose success as the Stranger in Hoyt's A Hole in the Ground will perhaps be best remembered, will shortly begin another starring tour as Ebenezer Baxter in McKee Rankin's A Country Merchant, which has been considerably enlarged upon by the author in order to afford opportunities for the introduction of several unique features.

H. Quirtus Brooks will leave town on Aug. 29 for Lowell, Mass., in advance of The Girl I Left Behind Me. This is Mr. Brooks' third year with this organization. The Girl I Left Behind Me will play in the New England towns for two weeks, and is due in New York at the Columbus week of Sept. 11.

Silas D. Drake writes to THE MIRROR from Bound Brook, N. J., to correct a statement recently published to the effect that the first season of the Drake Opera House, Elizabeth, N. J., was a pecuniary failure. Mr. Drake says that this was not true, and adds: "If any one wants to put up \$100 or more we shall be glad to give odds on the assertion that the first season of the Drake was a success, and we will produce the books to prove it. At the close of the season there were a few outstanding bills, but the rea-

Packard has just filled her ninth company for the coming season, and is busy on several others. She is also booking a number of excellent attractions.

Elizabeth Leslie is considering a proposition to play the leading role in one of Davis and Keogh's productions.

P. J. Kennedy has bought a half interest in Charles Miller's farce comedy, Town Topics, and is heading that organization for the Pacific Coast.

Con L. Graves will stage the plays of Horace Wall's stock companies, resigning his position as private secretary to John M. Hickey to do so. Marguerite Fuller will be the leading lady of this organization.

Lottie Wade is in Chicago from her Summer vacation to prepare for rehearsals with Hennessey Leroy's Other People's Money company. Georgia Welles and Percy Bowles have also signed for this company.

Barney McDonough will not be a member of Murray and Murphy's company. He is specially engaged with a Chicago production.

Rehearsals for The Geisha, the opening play of Mr. Daly's season, began yesterday.

Tony Farrell will open his season in Garry Owen on Aug. 31 at the Bastable Theatre in Syracuse. Bernard A. Myers will manage the company.

Ball and Willey, of New York, have been engaged by Rich and Maeder to manage Stillman's Music Hall, of Plainfield, N. J. The season will open with Rich and Maeder's Cotton Spinner on Thursday.

Jessie and May Taylor, daughters of Philadelphia's oldest stage manager, Jerry Taylor, have been engaged for J. C. Stewart's farcical comedy, Betsey Jane.

John R. Armstrong was married to Helen E. Robertson on Aug. 11 at Portland, Me. Both have been playing a Summer engagement at McCullum's Theatre at Peak's Island, Me.

Gardner Crane's Summer stock company, which has been touring the White Mountain resorts during the past two months, closed a successful season at Littleton, N. H., on Aug. 11. The company made its headquarters in Jackson, playing there once each week, and

MAURICE HERRMANN.



From a photo. by Falk.

As an authority on historical costume, Maurice Herrmann has perhaps no superior in this country. When Fanny Davenport bought the American rights to Sardou's Gismonda, she came to Mr. Herrmann with the designs of the costumes of the original French production by Sarah Bernhardt. Mr. Herrmann found these designs mere superficial studies of the dress of the Levant. From original designs by himself new costumes were accordingly made, and all who saw both the Bernhardt and the Davenport productions of Gismonda were unanimous in the opinion that in the detail of costuming Miss Davenport's production was immeasurably the superior. In gratitude the actress sent Mr. Herrmann a photograph of herself inscribed with her autograph. "Gismonda offers up a prayer for her fine raiment, and its artist and designer, Maurice Herrmann."

When Richard Mansfield made his original production of Beau Brummell at the Madison Square Theatre he enlisted the services of Mr. Herrmann and to such good advantage that, like Miss Davenport, he felt it incumbent upon him to make a similar acknowledgement of gratitude to the man whose aesthetic eye and deep knowledge of his calling had contributed in no mean measure to the success of the play. Mr. Herrmann designed a new D'Artagnan costume for Alexander Salvini, and the actor sent him a photograph in character, beneath which was written: "To that good artist and good friend, I offer thanks from D'Artagnan, who, poor and shabbily dressed, was by his magic transformed into the finest musketeer of King Louis."

Mr. Herrmann has at his establishment a large room, the walls of which are hung with framed photographs of favorite actors and actresses for whom he has designed and made their stage apparel. To enumerate the number of the profession who have sought his advice and handicraft would involve the mention of all the prominent names of the stage and two-thirds of the lesser ones. Fanny Davenport called Mr. Herrmann "the Worth of America," and the gallant costumer reciprocated with the authoritative opinion that "Miss Davenport was the best dressed actress on the American stage." Both bits of gallantry smack something of sincerity. They were not idle compliments.

Mr. Herrmann is an enthusiast in his calling. Born in Berlin and tutored by his aunt, the costumer to the Royal Court, he early acquired an eye for beauty. His aesthetic sense was fostered and stimulated in every possible way, and when, on attaining his majority, he came to this country, he probably knew as much about the subject of historical costume as any man in Europe. He brought with him at the time a fine library of rare works, and these he cherishes still as invaluable. Mr. Herrmann was not long in building up a reputation. Those who once sought his services came again and sent others. They found him a veritable encyclopedia on the subject of dress, with the technical skill of an expert craftsman. In the costuming of Shakespearean plays, Mr. Herrmann is particularly adept. Without consulting any book, he can tell off-hand how any Shakespearean character—be it prince or clown, Simon or Gobbo, Portia or Audrey—should be dressed down to the minutest detail.

Like most aesthetes, Mr. Herrmann's artistic sympathies extend to other forms of beauty besides the one to which he has devoted himself. His rooms are repositories of the rare and beautiful. Tapestries, porcelains, silks, laces, bric-a-brac, old paintings, old furniture are all profuse in his collection of rarities. He has a cup and saucer that belonged to Marie Antoinette, a napkin of Louis Napoleon's, a veil of Rachel's, a hat of Pechter's, swords used by Forrest and Booth, and a hundred and more priceless relics.

Mr. Herrmann has just returned from an extended European trip of several months, during which he visited Pompeii and the scenes of the Shakespearean love tragedies—Venice and Verona. His whole heart and soul goes into the making of Shakespearean costumes. Last year he made his first modern dress—a black satin for Madame Modjeska, which she wore at the Professional Woman's League reception in her honor. But Mr. Herrmann prefers to work in the garbs and fashions of the past. It is an employment requiring art and intellect.

Mr. Herrmann's rooms are open to the profession every Saturday, when he cordially invites their inspection. There has been some rumor that Herrmann has a branch establishment up town, but this is not true.

SALE OF EVANS AND MAYO ASSETS.

The copartnership assets of Evans and Mayo, in liquidation owing to the death of Frank Mayo, including Pudd'nhead Wilson, and production rights of same for three years to come, will be auctioned at 165 West Thirty-third Street, Sept. 1, at noon, by order of Charles E. Evans, the surviving partner.



From a photo. by Falk.

LULU TABOR.

son for this was that some of the house receipts were used in paying for the completion of the building. It would make some persons kick themselves if they knew how much was really taken in, and they now have a chance to find out."

William Miller has assumed the management of the Opera House at Winchester, Ky., which was formerly directed by Walker Baughman. Mr. Miller says he will fulfill all contracts made by Mr. Baughman.

Marie Halton returned from Europe a few days ago. She has been engaged to play the soubrette role in Oscar Hammerstein's new romantic comic opera, Santa Maria, to be produced shortly in the theatre part of Olympia.

Fitz and Webster's A Breezy Time opened Whitney's Grand Opera House, Detroit, on Aug. 16 and turned many away.

H. Stanley Davis, the dramatic coach of the University of Chicago, is making a tour of New York and other Eastern cities for the purpose of collecting material and new plays for club production. Mr. Davis is himself writing a play to be called The Summer Girl.

Carl Haswin has come to New York to begin on A Lion's Heart, opening at the Bowdoin Square, Boston, Sept. 8.

The financial excitement does not seem to affect the business at the Packard Agency. Mrs.

going out from there to neighboring places. Mr. Crane proved himself an indefatigable worker, mounting and staging each play with zeal and thoroughness. In the company were Ethel Marlowe, Julia Batchelder, Mrs. Harry Bloodgood, Sr., and Homer Eaton.

Laura Millard did not sing in The Bohemian Girl at Uhrig's Cave, St. Louis, recently, because her physician, Dr. Mulhall, a prominent throat specialist of that city, urgently advised her to give her voice complete rest under penalty of a possible permanent impairment.

D. A. Kiley goes with the Rentz-Santley company as treasurer.

Butler C. Stewart left last week for Richmond and the Southern circuit to pave the way for the opening of Fatty Stewart's new play, Betsey Jane.

J. H. Davis, formerly with Jacob Litt, will this season look after the interests of Dan Sully. The Millionaire and a new play somewhat after the style of Shore Acres will be used.

Burt G. Clark gave a farewell dinner to some of his professional friends last Thursday preparatory to joining the In Old Kentucky company. Four dozen ears of green corn were consumed by Al Scheibel, Smiley Walker, Sandy Sambrook, "Doc" Klauber, George W. Deyo, Emil Ankermler, Jake Fogel, Harry St. Omond, and Charles K. French.

TELEGRAPHIC NEWS

CHICAGO.

Robert Biel Secures the Schiller—"Biff" Hall's Eastern Tour—Current Events.

(Special to The Mirror.)

CHICAGO, Aug. 24. The Schiller Theatre has been secured by Robert Biel, who is also the manager of the Orpheus and Royal Music Hall, of this city. The price paid for a three years' lease of the "chiller" is said to be in the neighborhood of \$25,000 annual rental. Vaudeville will be the policy, and the season will open early in September. In the meantime David Henderson's opera company will continue to offer comic opera.

A whole carload of newly laid fresh zephyrs struck the town last week, and seem to be in for a continuous engagement. It was so cool on the roof gardens that an enterprising agent made application for the ear-lap privilege.

Digby Bell and Laura Joyce Bell opened at the Grand Opera House last Sunday night in Hoyt's A Midnight Bell. The performance was a good one and the business satisfactory.

Many new features have been introduced out at the Chutes by Manager Simpson, and the grounds are now a perfect mass of electric lights, which, from a distance, reminds one of Alvin Jolson in his palmy days.

It is earnestly hoped here that His Honor, "Biff" Hall, will receive glowing treatment in your city. You will find him somewhat different from the general line of Western editors, who absorb coal and wood for subscriptions, and his tour will no doubt allay the ill-feeling so many unwise people in your part of the country display against the progressive continuous border town.

The Tivoli does not seem to have caught on. Possibly when the regular season opens business will be better, and the place deserves it, as the operas have all been very worthy, and Manager Edwards has left nothing undone to bring about a smooth performance. The King of the Gauls was the opera, and served to introduce the members of the Tivoli Opera company.

On account of the election excitement many companies will not go out until December from here. One manager has decided to open next April, so as to get the "closings" of a lot of theatres. Looks as though the season was getting shorter and shorter.

The Lincoln Theatre has had a great week of it, and James Hutton should feel elated over the first week of his season. Arnold Walford's play, The Brand of Cain, is a go. The Smugglers, this week.

Harry Egerton, still at large, arrived here last week representing The Green Goods Man. The police are on the look out for him.

The new Olympic Theatre will be open to the public next Monday. On the first day of May the work of demolition of the old building began and the work of re-building has proceeded since then night and day. When habitués of the old-time Olympia enter the place they will feel about as much out of place as a populist would be in a Fifth Avenue millionaire's parlor. The entrance is entirely of marble and onyx, and will fairly blaze with electric lights. The auditorium will have little resemblance to the old Olympic. There are no stairways inside to lead to the balconies, and the added room gives the first floor a seating capacity of a hundred more. In round numbers, the main floor will seat 800 persons. The cost of re-building to Kohl, Middleton and Castle will be about \$45,000, without counting the entrance, the cost of which is defrayed by the owners of the Ashland block. The list of performers for the opening is: Ezra Kendall, Johnny and Emma Ray, Jessie Couthout, Dixon, Bowers, and Dixon, Lew Hawkins, Lillie Laurel, Hayes and Hunter, Gertrude Cochran, Topack and Steele, Wills and Barron, Gertrude Haynes, Prince Kinzo, Flaherty and Connor, Bower's dog circus, and O'Rourke and Barnett.

Hopkins' West Side Theatre opened yesterday as a combination house with Josh Sprucey, and hundreds were turned away at both performances.

McVicker's Theatre opens 30 with In Mizouza.

Columbia Theatre opens soon with In Gay New York. Mary Marble and Louise Willis have been engaged by John W. Dunne for Eddie Foy's company, which opens latter part of September.

Ira La Motte sailed away last week to look after his star, Clay Clement.

John Isham's Oriental America is at the Academy.

Harry S. Mitchell, author of "Smart Sayings of Little Children," writes of the success of Leola, "the Living Doll," and everyone here was delighted to hear of it. More anon.

HARRY EARL.

CLEVELAND.

Gala Week for the Theatres in Cleveland—Current Bills.

(Special to The Mirror.)

CLEVELAND, Aug. 24. All the theatres are open to night, and the city is crowded with visitors. The nineteenth biennial session of the Supreme Lodge Knights of Pythias opens to-morrow, and the Uniform Rank encampment was formally opened this morning. The camp is a large one, and is located on the spacious pastures of Ex U. S. Senator H. B. Payne.

Cleveland and Haverly's combined Minstrels opened the season at the Euclid Avenue Opera House to-night, and are favored with a big house. Next week, In Gay New York.

In Mizouza is presented to-night at the Lyceum Theatre by Hamilton's company before a fair house. Next week, William Barry in The Rising Generation.

This is the last week of Summer opera at Hahnorth's Theatre Garden, the Garden Opera company singing Giorio. Giorio. Miss Bertram is billed for the title role, and Herbert Mathers assumes the part of Bolero. Next Thursday evening Manager Charles La Marche and his business manager, Herbert Mathews, will be tendered a banquet by their many friends, and its success is assured.

The Pulse of New York drew a good house to the Cleveland Theatre to night. It will remain all week, followed by Si Plunkard.

Frank Drew's vaudeville house, the Star Theatre, opened its season this afternoon to a packed house, John B. Wills's vaudeville company furnishing the amusement. Sam T. Jack's Extravaganza company will be next week's attraction.

Pawnee Bill's Wild West Show continues to hold forth at Euclid Beach Park. Edison's Vitascopes and an extra fine vaudeville company still attracts crowds at Saenger fest Hall.

Manager La Marche will give his annual clam bake at Hahnorth's Gardens Sept. 3.

The Lyceum Theatre has a new manager,

who will relieve Manager Henshaw and allow him to devote his entire time to the Cleveland Theatre.

While there have been changes in the staff of employees at most of the theatres this season, the Euclid Avenue Opera House has the same old faces. Fred Ccan and Fred Brandt will be in the box-office, Campbell at the door, and Aust. Hogan looks after the advertising.

WILLIAM CRAXTON.

BOSTON.

The Wrong Mr. Wright Is All Right—The Last Stroke Makes a Mighty Hit.

(Special to The Mirror.)

BOSTON, Aug. 24.

One of the surest signs of the opening of the Winter season is the engagement of Roland Reed at the Museum. For years this comedian has opened the regular season of the house there, but last year a change was made and he went away to another house; as a result both star and theatre suffered. To-night the house was packed when the first performance on any stage was given of a new comedy by George H. Broadhurst, The Wrong Mr. Wright.

The scene of the play is laid at Old Point Comfort, Virginia, the first and second acts showing the reception room of the hotel, and the third act the parade grounds at Fortress Monroe, with the White Squadron lying at anchor in the distance.

Seymour Sites, played by Mr. Reed, a wealthy but intensely penurious merchant of San Francisco, has been robbed by an employee of \$50,000 by means of a forged check. He has placed the case in the hands of a private detective agency, offering a reward of \$5000 for the arrest and conviction of the thief. Sites has learned from some business friend that Bailey, the clerk who committed the forgery, has gone to Old Point Comfort, so he hastens East with the idea of intercepting him and saving the reward. Sites arrives at the hotel and registers under the name of Wright. Here he is confronted with his nephew and niece, who are at Old Point on pleasure bent, to whom he explains the situation, and they promise to assist him. He passes through several amusing situations in his endeavor to conceal his identity.

A crisis comes when there arrives upon the scene Henrietta Oliver, a fin de siècle detective, who has been put upon the forgery case and has traced the defaulter to Old Point Comfort, he having been posing as Mr. Wright. The first person she meets is Seymour Sites, who becomes terribly smitten with her, and she in turn imagines him to be the forger, as he is posing under the name of Wright.

With his introduction to Henrietta, Sites' entire nature changes. From being clever and mean he becomes liberal to a fault, throwing money right and left. His action lends credence to the theory that he is the defaulter, and after many wild and amusing complications he is finally arrested as the thief. After some highly entertaining situations everything is satisfactorily explained.

There are many clever characters introduced and several interesting under plots. Mr. Reed is surrounded with a most capable company. The cast was as follows:

Seymour Sites (Mr. Wright)	Roland Reed
Wayland Clingstone	Sheridan Tupper
Frederick Bonds	Charles S. Abbe
Captain Crosby	Holbrook Blinn
Lord Brazeface	Charles Coote
David Cleave	John H. Bonny
Front	Julian Reed
Henrietta Oliver	Isadora Rush
Julia Bonds	Monte Donico
Tillie Bird	Aletha Luce
Arabella Clingstone	Mrs. Mary Myers

Another interesting event was the first presentation here of The Last Stroke at the Boston. The piece is just the sort for a great theatre like the Boston. The audience was delighted with the piece, and voted it an enormous success. It will undoubtedly pack the theatre for the two weeks allotted to it, until Denman Thompson comes in The Old Homestead for a long engagement.

The Columbia has a big house to night when The Slaves of Gold was given a production. The piece proved popular at its last presentation here, and the engagement will prove a success.

Charles J. Rich, assistant manager of the Hollis Street, a back in town after a pleasant vacation at "Seaside." He at once began active work for the opening of the season at the Hollis with The Lady Slavey Sept. 5. The company will rehearse here.

In the Heart of the Storm is one of the bookings of the Columbia.

Bury Dasset is in town in the interests of Fregoli, whose opening at the Park promises to be especially interesting.

F. G. Stanley has been engaged as leader of the orchestra at the Bowdoin Square.

The Playgoers' Club will soon open its rooms in Boylston Street for the season, and everything points to a brilliant season. Just at present the members of the club are devoting special attention to the election, and several well-known members are aspirants for office, a condition which leads to lively developments in the future.

Charles H. Pattee has just returned from New York, where he has been in the interest of the John Stetson will case. No new developments in the case have manifested themselves since the allowance of the will by Judge Grant, which action, MIRROR readers will remember, was immediately followed by an appeal on the part of John Stetson, Sr., against such allowance. Mr. Pattee says that the value of the estate is likely to be in the end far more than has been thought possible, considering the encumbered state of much of the property. No small part of the estate is the interest in the Boston Herald, claimed to be worth more than a quarter of a million dollars. This is said to be unencumbered, as is the property on Alden Street, where almost every house belongs to the estate. These are clear of all mortgages, and are valued by Mr. Pattee nearly as much as the Herald property.

John J. McNally has been in New York attending the rehearsals of A Good Thing.

If the paragraphs which are being sent out by Canary and Lederer tell the truth, Lillian Russell will play in Boston only one performance the coming season. Boston as a one night stand would certainly be a novelty.

Roland Reed must have heard that Biff Hall was coming to town when he selected for his company Aletha Luce and Monte Donico. Surely these are names worthy of a place in Mr. Hall's gallery of soubrettes.

Celia Ott, sister of Joe and Phil Ott and Theresa Vaughn, and the wife of J. Sæverie, of Matthews and Bulg-r, died at Astoria, L. I., of pneumonia.

For the next two weeks I shall be in Vermont, and the Boston news in THE MIRROR will be left to the tender mercies of Jack Hirsch.

Oiga Netherole writes to friends in Boston that when she opens her engagement at the

MR. CLAY CLEMENT

BARON HUNTERSTADT in

MATHIAS in

"THE NEW DOMINION."

"THE BELLS."

Management IRA J. LA MOTTE, care ELAW & BERLANGER'S EXCHANGE.

Holls Street, Nov. 9, she will give the first production in America of the new drama by Georges de Porto Riche, which Sarah Bernhardt is to give at the Renaissance on Sept. 6. Another new play to be given here is La Duchesse Katrine. Miss Netherole will also retain in her repertoire Camille, and possibly poor little Carmen, as she puts it. Her tour opens in Brooklyn, Nov. 2.

When Duse comes to America in 1897-98 her tour will be under the management of Charles A. Ellis, whose administration of the Boston Symphony Orchestra was so successful. She will have a classic repertoire, possibly including Juliet and Cleopatra. Meiba will not make a concert tour this season, and this leaves Mr. Ellis free to devote his attention to Duse's tour.

JAY BENTON.

WASHINGTON.

Amorita at the Grand—The White Crook at Kernan's—Gossip.

(Special to The Mirror.)

WASHINGTON, Aug. 24.

The regular season at the Grand Opera House under the new direction of Messrs. Kernan and Rife, with Edward H. Allen as resident manager, opened to night to a large attendance. The Emma R. Steiner Gaiety Opera company was the attraction, which commenced a three weeks' season with a presentation of Amorita. The performance throughout was most enjoyable, and the opera was cast as follows: Amorita, Carrie Roma; Perpetua, Alice Gaillard; Fortebraccio, Florence Handy; Beppo, Violet Swigert; Antonio, Katherine Miller; Fra Bombardo, Francis Gallard; Castrucci, Frank David; Sparicani, John C. Haven; Amba-sador from Morocco, M. C. Alsop; Geronimo, Frank Thropp; Patricia, Archie Hughes; Mora, Percy Smith; Bellman, D. S. McFadden; and Angelo, Clara Thropp. The chorus was strong and effective. Mattie Mae, Minnie Rogers, and Jeannette Duff introduced singing and dancing specialties during the performance. Emma R. Steiner directed in person a specially selected orchestra. A new departure in the scale of prices have been inaugurated by Managers Kernan and Rife, which will be maintained in the future, v. z.: orchestra chairs A to K inclusive, 75 cents; orchestra chairs, remainder, 50 cents; orchestra circle, first five rows, 50 cents; orchestra circle, remainder, 25 cents; dress circle entire, 25 cents; gallery entire, 15 cents. Pinafore will be the next opera.

Ed F. Rush's White Crook Extravaganza company commenced the week to an excellent house at Kernan's Lyceum Theatre, giving complete satisfaction. The company is good, the girls are pretty, and the scenery and costumes are new, rich and striking. Frank Dumont's leading burlesque, Near Gay New York, was admirably done and proved a strong feature. The May Howard Burlesque company follows.

Next Saturday night the Bijou Family Theatre opens the season under Robert M. White's management, with Daniel Sully in The Millionaire. The future prices of this house will be 10, 20, 30 and 50 cents.

I am pained to state that Harry C. Fink, business manager of Albough's Lafayette Square Opera House, is lying very ill with muscular rheumatism at his residence. He has just returned from a six weeks' vacation in the country, where he had gone hoping to recuperate his health, which has not been of the best for a year past. He was unsuccessful as to the result, as he is now confined to his bed unable to move except with assistance.

Robert Downing is rehearsing his newly organized company at the New National Theatre. His season opens in Cleveland, O., Sept. 7, where Putnam, a Son of the Revolution, will be given a first production, and the following week Mr. Downing will inaugurate the regular season of the National Theatre here with the initial performance of In Search of Happiness. Harley Merry and Lafayette Seavey are painting the scenery for the productions; the former being engaged on Putnam and the latter on In Search of Happiness.

Announcements are out for the marriage of Richard L. Britton, of the late firm of Harris, Britton and Dean. Mr. Britton was for many years the resident manager of the Bijou here, when that house was one of the F. Harris's theatrical chain. The marriage will take place Sept. 23, and the bride is one of Baltimore's prettiest girls, Miss Sadie Goldman. The couple will make the Capital City their future home.

Professor Schroeder's National Theatre orchestra furnish the music at Marshall Hall, a popular river resort on the Potomac. A surprise was sprung recently by the up-to-date leader, when the band appropriated and mounted a number of the new hydrocycles, or water bicycles. After fastening them together, and with an expert in the rear supplying the motive power, they started up the river with lively music to meet the incoming excursion steamer.

Little Elsie Lower, the Washington dancer, has been engaged by William Barry for The Rising Generation.

Professor J. H. Reynolds gave a successful balloon ascension and parachute descent at River View yesterday.

With the exception of Treasurer Edwards, who was transferred from the Holliday Street Theatre, Baltimore, the house officials of the Grand Opera House, under Kernan and Rife's new management, remain the same as last season.

JOHN T. WARDE.

CINCINNATI.

Spectacular Revival of Uncle Tom at Robinson's—Vaudeville at The Peoples—Notes.

(Special to The Mirror.)

CINCINNATI, Aug. 24.

The recent death of Harriet-Bescher Stowe has probably revived the interest in Uncle Tom's Cabin; or else it had never died out. At all events, Salter and Martin's Uncle Tom's Cabin was produced yesterday at Robinson's with a wealth of spectacular effects that would have astounded theatregoers before the war. Next week comes The Pulse of New York.

The people opened yesterday for the season to an applauding and vociferous audience with the Cyrene Vaudeville company.

There has been no change in the programmes at the Summer resorts this week. The historical spectacle remains at Chester Park, the Indians

are in evidence at the Zoo, and the Phantascopie continues at the Ludlow Lagoon.

John Fennedy, a brother of James E. Fennedy, of the People's, has been made the treasurer at the Star Theatre, formerly known as Havlin's and subsequently as Freeman's.

Manager Max Anderson, of the Fountain Square, suffered a bereavement last week in the death of his mother at Philadelphia. Mr. Anderson went East for the funeral.

Yesterday a testimonial benefit was tendered Manager J. G. Frazier, of Heck and Avery's Museum. There were four big specialty shows, and all were well attended.

The Fountain Square Theatre will reopen Sept. 6 with Gotthold's Gathering of Celebrities.

WILLIAM SAMPTON.

PHILADELPHIA.

The Season Opening Auspiciously—Bookings, Changes, and Other Matters.

(Special to The Mirror.)

PHILADELPHIA, Aug. 24.

This is the last week of the Summer season, citizens are flocking homeward from the various resort, and, in spite of the torrid weather, the places of amusement already open have attracted excellent business.

The Chestnut Street Theatre opens Sept. 5, instead of Sept. 7, the date originally set, with My Friend from India, presented by a strong cast, headed by Frederick Bond.

Nixon and Zimmerman now claim a controlling interest and booking in fifty-three theatres. For the coming season at their three local theatres they again return to the benefit system, which they discarded last year. J. F. Zimmerman, Jr., having charge of the arrangement.

The People's Theatre has changed hands, and opens on Sept. 7 with Gus Williams; 14, South Before the War; 21, J. W. Wallack in his new play, When London Sleeps.

Ed Hamilton, late treasurer of the Broad Street Theatre, will occupy a similar position this year at the Trocadero, late Arch Street Opera House, which opens on Sept. 7 with The City Club.

George R. Allison, the popular treasurer for several seasons at the Walnut Street Theatre, will be found this year at the Nixon and Zimmerman theatres, and will probably be domiciled at the Chestnut.

At the Grand Opera House, the Castle Square Opera company this week present Juliette, which is received with much applause and large patronage. The title role is to be alternated by Louise Elsing and Edith Mason, with Mary Linck as the Countess, and all the favorites in the cast. The opera is mounted with the care for which this organization is noted. For next week, The Queen's Lace Handkerchief is in rehearsal.

Gilmore's Auditorium with Charles H. Yale's production of The Twelve Temptations to-night attracted a large and well-satisfied audience. The company includes Gus Bruno, Jr., the Rosales, John Hart, Elliott Brothers, Josie Sherson, Lida Dexter, Rose Kessner, Gwendoline North, Annie Courtney, and Amy Worthington. The new premieres are Maie Ferrer, Signorita Belloni, and Giselda Baggio, in two new ballets, the Coming Woman and the Four Seasons. Field and Hanson's Drawing Cards follow.

The New South will be the opening attraction of the Girard Avenue Theatre with the new stock company, Sept. 7, under the new management of Davenport and Tourney.

The Walnut Street Theatre, beautified by new carpets and decorations, opens Aug. 31, with Professor Baldwin and wife in a hypnotic entertainment.

The Danites at Forepaugh's Theatre by the stock company constitutes a good attraction, handsomely staged and well presented. La Belle Russe for week Aug. 31.

Gotthold's Gigantic Gathering of Chosen Celebrities opened to-night for week at the National Theatre, and certainly deserves credit for originality and merit. Two and three acts occupy the stage at the same time, all meritorious. A street parade, led by the company's band, today served as a good advertising card. Cleveland and Haverly's Minstrels for coming week.

John C. Rice, Sallie Cohen, George Fuller Gordon, Swift and Chase, McDonough Trio, the De Forests, Conway and Leland, the Valdares, La Petit Freddie, Schaeffer and Monti, Kerns and Cole, Mack and Elliott, Louis M. Grant, and the wonderful Cinematograph with its life-like pictures, make up the vaudeville programme at the Bijou Theatre, attracting as usual large patronage, day and night.

The Park Theatre, under management of Wm. J. Gilmore, opens the season August 31, with the Sages, hypnotists Robert Mantell follows, September 7; The Cotton Spinner, 14; Fregoli, 21. Bookings to follow are Miss Philadelphia, A Temperance Town, Joe Hart, A Texas Steer, De Angelis Opera Company, Chimmie Fadden, A Midnight Bell, Lewis Morrison, and Henderson's special productions.

Charles E. Zimmerman (son of J. Fred. Zimmerman, of Chestnut Street Opera House, etc.) will go to Baltimore as treasurer of the new Academy of Music, to aid Tunis F. Dean, the popular manager, who represents the N. and Z. interests in that city.

The Standard opens with the new County Fair, August 29, for week, with three matinees. This house is located in the southern section of the city, and under the management of Hirschler and Watt has been brought into prominence and success.

The Brothers Detroit, in a novel acrobatic specialty, come to the Bijou Theatre next week.

Corinne is busy rehearsing Hendrik Hudson in this city. Her new managers, Junius Howe and Matt Berry, have selected an excellent company, the new faces being Joe Cawthorn, Annie and Nellie Strickland, and Sophie Stewart.

The New White Crook Burlesque company is this week a feature at the Lyceum Theatre, presenting two new extravaganzas and eleven specialty acts, a bright and pleasing programme, to fair patronage. Black Crook Burlesque company follows week of 31.

Professor Leeds, hypnotist, inaugurated his engagement to-day at the Kensington Theatre by putting to sleep on the stage a subject who will remain in that condition for forty-eight hours without eating or drinking. In addition he gives a laughable, interesting programme. Jay Circus booked for week of 31.

Eventh Street Opera House with Dumont's Minstrels opens for the season Sept. 14. This

Sadie Stringham opened with The County Fair at Asbury Park last week. While in New York she lost her P. W. L. badge and would like to have the find return same to this office.

THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879)

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
Professional cards, \$1.00 per line for three months.
Two line "display" professional cards, \$1.00 for three months; \$1.50 for six months; \$2.00 for one year.
Managing Director cards, \$1.00 per line for three months.
Reading notices marked "A" or "B" 50 cents per line.
Charges for inserting portraits furnished on application.
Each page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 5 P. M.

SUBSCRIPTION.

One year, \$5.00; six months, \$3.00; three months, \$1.50. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$1.00 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosque, and at Brestani's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts. Material at the New York Post Office as Second Class Matter.

NEW YORK, - - - AUGUST 29, 1896

The Largest Dramatic Circulation in America

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

CURRENT AMUSEMENTS.

GARRICK—THOROUGHGOOD, N. Y. M.
HAMMERSTEIN'S OLYMPIA—A. VAUDEVILLE.
KEITH'S UNION SQUARE—A. VAUDEVILLE.
KOSTER AND BIAL'S—A. VAUDEVILLE, N. Y. M.
TONY PASTOR'S—A. VAUDEVILLE.

ONE-NIGHT HARDSHIPS.

At all times during a theatrical season—in the heat of early Summer as well as in Winter's frigid atmosphere—the traveling actor justly complains of the conditions that are encountered on routes distinguished for one-night stands.

Players of metropolitan habitation and employment, unless they have been graduated from the provincial hurly-burly, have no conception of the hardships that meet their less fortunate fellows whose lives are cast from night to night in small places with long distances or trying means of transit between them. In the Summer, it is true, many of the habitual tourists of the profession come to New York and walk the Rialto as pilgrims would the precincts of a Mecca; but the tales they tell fall on many unbelieving ears. Yet it is probably beyond the possibility of imagination to picture some of the actual experiences of the theatrical nomad.

Frequently, when they are spiced aptly by anecdote, the stories of the wandering player that illustrate some of the crudities of rural civilization and some of the disappointments of travel by milk and vegetable trains get into print. But the demoralizing effects of a railway service that keeps an actor on the road from the time that he has to rush for a train from a performance without food only to arrive at his next destination just in time to make up and answer his cue, and the pangs of appetite unsatisfied day after day as he encounters tables unfurnished with anything palatable even to a hungry man in the taverns of small towns, are no more trying to the artistic spirit than the conditions for discomfort that face him in the average small theatre. And the wonder is that those whose lives are cast in the one-night stands survive their experiences, to say nothing of their giving performances that satisfy and their professional development.

It will, of course, be long before the evolution of travel brings a perfection of time-tables and an average speed to meet the exigencies of the touring player who seeks to enlighten small communities on the drama. It may be longer before the science of cooking makes his inner man content at the everyday table. But there is no reason why persons in small places who have the enterprise to build or manage theatres should not at once and always pay adequate attention to the comfort of the theatrical stranger whom they engage to entertain their fellows.

Ill-ventilated and poorly-furnished dressing rooms, farm-hand manipulators of scenery, and other features in keeping are the rule in theatres

of small towns where very good companies are engaged to play and expected to perform as spiritedly and artistically as they might in theatres built and managed on the theory that the players should be well bestowed. The manager who expects actors to work to good effect under conditions like those that so often prevail is not fitted for his business. The actor who, under a combination of embarrassing circumstances in which a total disregard of his personal comfort behind the scenes figures prominently, carries himself so that the innocent audience in front knows nothing of his drawbacks—and there are hundreds of such actors—but newly illustrates the remarkable adaptability of the dramatic profession to conditions that would dishearten members of any other calling, and an admirable fidelity to the public for whose amusement the actor works and lives.

THE ACTORS' SOCIETY.

An account of the proceedings of the first annual meeting of the Actors' Society of America, held last week, is carried on another page of THE MIRROR, and will be read with interest by every one connected with the stage.

This young organization during the few months since it was tentatively formed has grown with almost marvelous rapidity, and now numbers nearly a thousand members. It is said that its roll has increased of late at the rate of twenty members a day, and as all who join the Society at once seem to become possessed with a spirit of enthusiasm for it, rapid propagation promises to continue until the organization shall include a majority of the actors of the country who are desirable as members and whom it may benefit in one way or another.

From present indications, the Actors' Society of America will have a conservative yet a powerful influence for the general good of the profession. Thus far rare discretion seems to have controlled its workings and influenced its plans. The election held last week for officers expressed the unanimous will of the Society, and thus indicated a singleness of purpose and an absence of the petty and conflicting ambitions which so often mark the early days of professional organizations and embarrass their more important functions. And a glance at the names of the officers elected will inspire in the outsider full respect for this Society, while the professional standing and personal character of those chosen to direct and administer its affairs will serve to win the confidence of all connected with the theatre, and tend to steadily increase the membership.

The main objects of the Actors' Society of America have been explained in THE MIRROR. All of them are commendable, and most of them may be effected if the wisdom that has thus far distinguished the conduct of the organization shall continue to control it.

WHAT is called the *claque*—an illegitimate influence employed to boom performances in some European cities that has no parallel in this country, if we leave out of consideration the frequent usher and the occasional deadhead—has indirectly wrought a change in Madrid. In that Spanish city plays and operas were frequently prolonged until long after midnight, and recently, on the occasion of the production of a mediocre opera, the difference in demonstration between the audience and those paid to applaud it led to a disturbance which the police were called to subdue. In consequence the Government has decreed that all theatrical performances must hereafter be terminated at 12:30 o'clock. It will require another row between a Madrid audience and a Madrid *claque* and yet another government decree to bring stage representations in that city within a reasonable scope.

PERHAPS it has been due to the dulness of the preliminary season and to the general uncertainty of business; at any rate, the novelty of personal advertisement on the part of some minor members of the profession has been striking of late. Original press work is always assisted with particular ado and without charge by many of the metropolitan newspapers, and with special illustration by those of them that incidentally get a little note themselves. But the fact that always has distinguished this sort of publicity is still monumental. Those who get the most of the extrinsic kind of advertising need all kinds of advertising most.

QUESTIONS ANSWERED.

C. M. SCRACE, Salt Lake City, Utah.—Write for "Foli's Plot" to Charles Scribner's Sons, publishers, New York City. If they don't keep it in stock they will import it for you.

SUBSCRIBER, Chicago, Ill.—A letter addressed to Rose Osborne, care of THE DRAMATIC MIRROR, will reach her.

A CONSTANT READER, New York.—An operative department, soon to be opened in connection with the Empire Theatre Dramatic School, should fill your requirements.

A. C. A. Harrisburg.—R. Payton Gibbs was the original Gecko in Trilby.

PERSONALS.



TERRY.—Ellen Terry is reported to be suffering with an extreme nervousness which may render her early reappearance on the stage impossible. Her always highly nervous temperament is said to have weakened so much that she finds difficulty in controlling her eyes.

FROHMAN.—Daniel Frohman sailed from England on Saturday, and will arrive this week to resume the reins of management at the Lyceum.

BULKELEY.—Fanny Bulkeley, daughter of Anna Bulkeley Hills, will make her metropolitan debut as an actress in the part of Honore, the godmother, in *Lost, Strayed or Stolen*, at the Fifth Avenue Theatre.

BARNAY.—Herr Ludwig Barnay, the German actor, has given the honorarium 1700 marks, which he received for his services at the German Embassy during the Moscow coronation festivities, to the relief fund for German actors and actresses, of which he is the founder.

CLEMENS.—Samuel L. Clemens (Mark Twain) arrived from Southampton Friday evening, meeting at Quarantine the sad news of the death of his eldest daughter. Information concerning her serious illness had summoned the humorist from England, and he had crossed the ocean in hope that his arrival might be greeted by word of the daughter's improved health.

BINGHAM.—Amelia Bingham has been engaged as leading woman for Robert Hilliard.

MURPHY.—Joseph Murphy arrived in town early last week. He has re-engaged most of the members of his last season's company. His season will open Oct. 5.

HOLLAND.—E. M. and Joseph Holland began rehearsals yesterday at the Fifth Avenue Theatre on the new play written for them by Clyde Fitch. A Social Highwayman will either be shelved entirely or used only for an occasional performance.

BLANCHE.—Annie Blanche, wife of James Neil, is seriously ill in Denver. She has been re-engaged by W. A. Brady for Corbett's company.

ROBINSON.—Frederic Robinson and wife, who sailed for England two weeks ago on the *Mobile*, via the Atlantic Transportation Line, report a prosperous ten days' passage. Mr. Robinson has joined Sir Henry Irving's London Lyceum company as a regular member. Mrs. Mark Price accompanied the Robinsons to the other side.

ROBERTS.—Manager Charles W. Roberts has returned to New York after an extended Californian trip.

ST. ORMOND.—Harry St. Ormond, of the Empire Theatrical Exchange, left for Boston last Saturday to arrange with Eugene Tompkins for a Mexican tour of *The Black Crook*.

NETHERSOLE.—Olga Nethersole announces the initial presentation of H. V. Esmond's new play, *My Lady Virtue*, at Boston Nov. 9.

HOPPER.—De Wolf Hopper and wife, Edna Wallace Hopper, are resting by the peaceful Atlantic at Manhattan Beach.

FRENCH.—T. Henry French, who has just returned from Europe, is registered at the Oriental Hotel, Manhattan Beach.

URQUHART.—Isabelle Urquhart will make her tardy reappearance on the New York stage in *The Liar*, at Hoyt's Theatre, Sept. 3.

LA VERNE.—Lucille La Verne, one of the best esteemed of the company that appeared in Pudd'nhead Wilson, although a native of the South, makes New York her home with her mother. Miss La Verne is one of the most promising of the younger generation of actresses, and within two years has shown remarkable versatility. She attracted great attention in the part of Corin in the performance of *As You Like It* by the Professional Woman's League, and before her hit in Pudd'nhead Wilson had run a wide range of parts as leading woman of Morosco's Grand Opera House stock company, San Francisco.

TEMPLETON.—Manager Charles E. Rice has prevailed on Fay Templeton to remain the bright particular star of Excelsior Junior for another season.

FITCH.—The title of Clyde's new play for the Hollands has at last been settled upon. The piece is to be called *A Superfluous Husband*.

FROHMAN.—Daniel Frohman is on board the *St. Louis*, which is due here Friday. Li Hung Chang and Henry Clay Barnabee are passengers on the same steamer.

DALY.—Among those who arrived on the *Paris* last Saturday were several members of Augustin Daly's company. Mrs. G. H. Gilbert, James Lewis, Herbert Gresham, and Arthur Rehan were on board, and so was Robert Fitzsimmons and the Yale crew who raced at Henley.

BARRYMORE.—Lionel Barrymore, son of

Maurice Barrymore, will be a member of Georgia Cayvan's company. Ethel Barrymore will remain with Uncle John Drew.

HAMPTON.—Mary Hampton will play Jane Armoyd to the Money Penny of J. H. Stoddart in the condensed version of Boucicault's *Long Strike*, which will be used as a curtain raiser to *The Liar*. Later in the season Miss Hampton will play the leading role in Charles Frohman's *Les Deux Femmes*.

BERRY.—Celia Berry, the well-known singer, and daughter, are with Bolossy Kiralfy's Olympia Orient Reisen Theatre company, Berlin, Germany. Mrs. Berry writes that the business of the company is large.

KIRALFY.—Bolossy Kiralfy's wife and family have joined him abroad.

WILSON.—Francis Wilson's role in his new opera, *Half a King*, is that of a French mountebank of the sixteenth century.

SOTHERN.—E. H. Sothern has, within the past ten days, paid visits to every local archaeologist in pursuit of old arquebuses to be used in his new historical play, *An Enemy to the King*.

NORRIS.—William Norris will replace Fritz Williams in the part of Blenkinsop in *Thoroughbred* next week when Mr. Williams goes to play the principal role in *The Liar*. Isabelle Evenson will take the place of Agnes Miller.

KENVON.—Caroline Kenvon, who enjoys the distinction of being photographed as often as any other actress on the stage, has been engaged for the ingenue role in Robert Hilliard's company.

AS TO THE LITTLE MINISTER.

It all depends on the exact way in which J. M. Barrie's contract with the American publishers of "The Little Minister" is worded whether Charles Frohman or A. M. Palmer shall produce a dramatization of the book.

If Mr. Barrie sold the publishers the rights of stage adaptation, then A. M. Palmer will produce a version. But if Mr. Barrie did not dispose of those rights, his own adaptation, which was long since completed, will be presented here by Mr. Frohman.

"It is a controversy wholly between the publishers and the novelist," said Mr. Palmer. "If the publishers are in the right, I shall, of course, get the opportunity to produce Mr. Hornblow's adaptation. The novel certainly contains good material for a play."

RUMORS ABOUT MRS. ABBEY.

One of the rumors current on the street yesterday was that Mrs. Henry E. Abbey (Florence Gerard) would play the leading female role in *His Absent Boy*, the farcical comedy in which Henry E. Dixey is to star under A. M. Palmer's management. Mrs. Abbey, it was said, was to be featured, and Bailey Avery would direct the tour.

LETTERS TO THE EDITOR.

IN FAVOR OF MR. AYLES.

NEW YORK, Aug. 31, 1896.

To the Editor of The Dramatic Mirror:
Sir.—If Maud Morrison will read the speech of Portia as a whole she will discover facts overlooked in her friendly criticism of Mr. Ayres. "Then must the Jew be merciful," says Portia. Whereupon Shylock demands upon what compulsion must be that. The attention of the audience is riveted now upon the mercy he should show, and the speech of Portia begins. It is not here necessary, in fact it is very likely to fret the audience if done, to emphasize the opening words, "the quality of mercy." If the idea of mercy were here for the first time introduced, then would it be indeed discreet to impress it upon the listeners. In consequence it appears quite just in Mr. Ayres to insist as he does, that the idea Portia is now asking known is carried in the word strained.

Again, if the kindly critic will read the other passages in their environment, not out of the speech, she may find that Mr. Ayres's reading suggests more logical and continued thought than merely emphasis alone. Mercy "becomes the throne monarch better than his crown," is a case in point. The fall and roused emphasis upon "crown," and the slighter emphasis upon "better," form a sentence agreeable to mind and ear, while being in harmony with and illuminating what precedes and follows. The lines, "Therefore, Jew, though justice be thy plea," etc., cannot be read without cognizance of what goes before. If they formed in itself a wholly new speech of new ideas, the emphasis denoted might be correct enough. The logic of "We do pray for mercy," etc., is more clear in the emphasis upon "all" and "deeds." It takes the listener twice the time to grasp the full meaning by the emphasis denoted.

Without claiming to be an expert in the subject, I cannot but observe that the finer and more distinct impression must be produced by Mr. Ayres's reading. That defended is not so much displaced emphasis as repetitive emphasis, and repetition when uncalled for confuses the average listener and weakens the intelligence.

SHARICAN.

MORE ABOUT EMPHASIS.

MONTREAL, Aug. 31, 1896.

To the Editor of The Dramatic Mirror:
Sir.—I have been much interested in Mr. Ayres's "Studies in Emphasis," and am equally amused by Miss Morrison's attack on him.

It seems to me that the majority of actors and elocutionists think that the best way to declaim Shakespeare is to do so bombastically, emphasizing as many words as possible, with the result that those few words left unemphasized are almost unheard. For instance, Miss M. says that the audience, unfamiliar with the line, "The quality of mercy is not strained," would be under the impression that the quality is strained, unless the word is emphatic. When Mr. Ayres says the words should be tripped over lightly, I suppose he does not mean them to be slurred over until they become inaudible, as Miss M. seems to understand. In ordinary conversation we do not emphasize some words to the extent of making the others inaudible, and although we do not speak such language as Shakespeare's, I still see no reason why his words should not be read as naturally and colloquially as any other playwright.

It is some years since I heard Ellen Terry as Portia, but, if I remember rightly, her idea of this particular speech coincided with Mr. Ayres's. She spoke it easily and unaffectedly.

Miss M. again, a few lines farther on, objects on the score that the audience will not even know what is the subject under discussion because, forsooth, Mr. Ayres wishes two such small words as *be* and *this* to be those emphasized. Of course, if all the other words are to be spoken inaudibly, I fear the would-be hearers will indeed be mystified. Perhaps it might be wiser for the future to write articles "on those words that may with safety be left unemphasized."

The argument seems to have devolved into: What is emphasis?
Is it the speaking of certain words louder, more clearly, and dwelling on them longer to the detriment of all the other words? or is it an indefinable inflection of the voice which shows that the brain is speaking behind the tongue?
ETHEL HERTSFLET.

THE USHER.



The recent death of a once-noted actress, who married happily into private life and retired from the stage many years ago, has been productive of much writing as to her influence on dress in the theatre, and some of the quidnuncs who seize upon every subject that even remotely relates to the stage have been building ingenious theories as to this actress's part in making costume important. One or two of these theorists have gone so far as to declare that following this actress's sartorial displays, which made a sensation at a time almost a generation ago when acting, and not the garb of the actor, is said to have been the essential thing, there began a craze for dress in the theatre that has been demoralizing to the women of the profession. But this theory will not bear examination.

The women of the stage were never in the history of the stage more deserving of honor for good conduct than they are to-day; and they will compare favorably with women in other walks of life for all those characteristics that make womanhood admirable. If they figure in extrinsic publicity more than other women do it is not their fault, but a result of the journalism of to-day, which seizes every opportunity to make "stories" of happenings to stage folk simply because they are stage folk, on the belief that the general public is abnormally curious as to everybody connected with the theatre. Like incidents of and episodes in the lives of women in that indeterminate conglomeration with its conflicting subdivisions and its ever-warring strata called in the concrete "society" pass with brief note or with no note, and possibly that may explain the anxiety of so many society women who have an itch for notoriety to exploit themselves in the theatre, the steps of whose artists are followed with such determined impertinence by the press even to the vulgar violation of domestic privacy.

As to the influence of the lately-deceased actress on dress in the theatre, it is imaginary. The time of her retirement, after she had won perhaps greater attention by her gowns than she did by her acting, was coincident with the first tokens of a new spirit that has since made the stage materially resplendent if not strikingly verisimilar in all things. Costume, scenery, furnishings of all sorts, which now faithfully fit and pictorially enhance plays, were formerly haphazard and incongruous. If the chroniclers and rememberers of the "palmy days"—and "the palmy days" is an undying phrase that will fit the boastful garrulity and the fecund imagination of the superannuated of succeeding generations for all time—are to be believed, the acting was formerly so good that appropriate scenery, correct costume, and other details to assist illusion were not necessary. But this is absurd. The art standard in the theatre is now generally higher and the play is dressed in all matters with seemliness. As to the acting, it is no doubt to day on the whole much better than it was in "the palmy days," and it is a question if it is not quite as good in the chief individualities as it ever was. But it is not safe to say that it is as good as it will ever be, for the theatre is steadily progressive.

No actor—either man or woman—can permanently influence the theatre except on broad lines. Individual art, if it be of a high order, is potent in many ways, but individual dressing is an ephemeral influence as the fashion plate that it illustrates.

If this were not so, the occasional soubrette who arrays an humble part in purple and fine linen and the actress who now and then blazes a role in common life with diamonds, would long ago have reformed the idea that a character, to appeal to the artistic sense, must be clothed in a seemly way.

Although not, perhaps, notably an engine of civilization, the circus is annually popular in most civilized places. But the circus here and there meets misfortune like other ventures to amuse. In fact, it has been recorded within a week that two circuses have failed to please.

One of them has fallen into a sheriff's hands in Ohio. A sheriff is not a person officially in general esteem, for reasons not now necessary to set forth in detail. But the bitterest enemy of such an official must feel a pang of pity for the Ohio sheriff who, having done his duty by service of attachment for debt on a circus, as a result finds an elephant, many other animals originally wild, and a large number of animals of domestic habits, as well as the usual group of highly-painted wagons and much paraphernalia on his hands. It happened in a small town so weak in resources that the sheriff has ever since had to forage the neighborhood for provender for the beasts, and he seems to be in a worse quandary than would have oppressed him had he declined to exercise his authority.

It is safe to say, too, that the small boys of this particular town—and, perhaps, also its adult population—will have seen so much of the

circus under these unfortunate circumstances, before the sheriff gets rid of the show as to be proof against the allurement of circus printing forever hereafter.

And this recalls the ill-luck of the second circus in a mountain town of Tennessee called Seville. This particular show was the first tented wonder of its kind to visit Seville. A company of mountaineers insisted that everything advertised should be exhibited, and as the bills apparently promised more marvels than the tent could hold, they dismantled the canvas structure and assailed the circus men with murderous intent. It is interesting to know that the showmen finally prevailed, and after making their parade under arms gave a performance which probably satisfied those mountaineers who had not been disabled the while, and who were able to buy tickets.

The Ohio Sheriff and the insistent Tennesseeans will, no doubt, bear witness to the fact that the circus dies hard when it expires at all.

Anthony Hope has dramatized his novel "Half a Hero," by way of following up the lead of Francis Wilson's *Half a King*. The prospect of an indefinite elaboration of this sort of thing is appalling. Imagine theatre patrons reveling in *Quarter of a Queen*, *Two-thirds of a Thief*, *Six-eighths of a Saint*, or *Fractions of a Freak*!

In a note in *THE MIRROR* recently that was meant to chronicle the fact that Paul West had added verses to a song used by Burt Haverly and Laura Biggar in *A Trip to Chinatown*, the impression that Mr. West was "rewriting" *A Trip to Chinatown* was inadvertently conveyed.

The idea that any piece that had left Mr. Hoyt's hands and season after season proved its merit should be rewritten by anybody is too idle even to attract the attention of the very few persons in this country who have never been to a theatre.

SPECIAL MEETING OF THE ACTORS' FUND.

A special meeting of the Actors' Fund of America was held at 12 West Twenty-eighth Street on August 29, between thirty and forty members being present. In the absence of the President, A. M. Palmer, First Vice-President Louis Aldrich took the chair, and stated the purpose of the meeting to be the amendment of certain by-laws in order that they should conform with the act of incorporation, said act having been considerably altered, during the past three years, by the Legislature upon request of the association. Assistant Secretary Adolph Bernard read the call for the meeting, showing its legality.

Chairman Aldrich stated that no business other than that expressly outlined in the call might be transacted at the meeting, and called upon Frank G. Cotter, as the member of the Board of Trustees who had acted as chairman of the committee on amendments, to read the amended articles as already approved by the Board of Trustees, adding that no legal effect could be given to these without the approval of the members in meeting assembled.

The articles were separately read, in their original and their amended forms, and the amendments, upon motions of different members, duly seconded, were adopted by unanimous consent. Two or three members spoke briefly, but there was almost no discussion, as the points involved were merely technical compliances with the laws of incorporation.

THE NEW METROPOLIS THEATRE.

The new Metropolis Theatre, located at 143d Street and Third Avenue, is rapidly approaching completion. Wallace McCutcheon has been engaged as business manager. John F. Palmer, who has been identified with several Southern ventures as well as with the Duquesne Theatre at Pittsburg, has been secured as press representative. The house will open early in October, and the owner, Mortimer M. Thelus, expects good financial results from his venture. When completed the house will hold 2500 people. The scale of prices will range from one dollar to twenty-five cents, and a roof-garden will be an added attraction next summer; while in the basement, fitted in imitation of an old German ratskeller, will be a stage for vaudeville performances.

ELMER E. VANCE'S NOVEL VACATION.

Elmer E. Vance and wife have enjoyed a most novel summer trip, journeying along the line of the Erie Railroad in their private car, Beatrice, stopping wherever fishing or boating was good, and moving on as pleased their fancy. Two weeks were spent at Great Bend, Pa., the home of Mr. Vance's advance agent, W. J. Chapelle, whose property adjoins the railroad, and who laid a pipe line from house to car in order to furnish ice-cool artesian well water. The season of *The Limited Mail* opens Sept. 7.

A NEW ILLINOIS THEATRE OPENED.

The new Walker Opera House, at Champaign, Ill., was opened most auspiciously Aug. 17, when Clay Clement and his company presented *The Bells* before a large and brilliant audience. The new theatre, which has been fully described in an earlier issue, met with the delighted approbation of the patrons, and a continuation of excellent business is assured. On the evening following that of the opening, Clay Clement appeared in *The New Dominion*.

A NEW BARITONE FOR BRIAN BORU.

Max Eugene, for five or six seasons a leading baritone in the Carl Rosa Opera company, has been engaged in England to play the title part in Stange and Edwards's new opera, *Brian Boru*. Eugene is over six feet in height and said to be a fine singer and actor. Julian Edwards will direct the music of the opera and Max Freeman will stage the piece.

MR. HILLIARD'S TRIUMPH.

Robert Hilliard added a feather to his cap last week by his determined stand against an arrogant cable car conductor. On Thursday night Mr. Hilliard, with a party of friends, attended the opening performance of *Under the Polar Star* at the Academy of Music. After the play they went to Broadway and Fourteenth Street to take a cable car uptown. The first car that came by displayed neither a red light nor a blue light. Mr. Hilliard and his friends boarded the car; on reaching Twenty-third Street they were told that the car was bound for Lexington avenue and they must transfer to a Broadway car. This they did, and when the conductor, No. 312, asked for another fare, Mr. Hilliard made a righteous protest. The actor was told to pay on pain of arrest. At Thirty-fourth Street a police man was summoned, and Mr. Hilliard was taken in a cab to the West Thirtieth Street Station, where he was held a prisoner, without bail, until two o'clock in the morning, when the conductor arrived to enter his complaint. Bail was fixed at \$500, and was furnished by W. A. Brady.

Next day Mr. Hilliard was arraigned in Jefferson Market Court on a charge of disorderly conduct. When the case was called, the conductor said that it was against the rules of the company to accept transfers uptown from the Lexington Avenue cars. He accused Mr. Hilliard of blocking traffic.

"How so?" inquired Magistrate Brann. "Did he stand on the tracks in front of the car?"

"No, but when I stopped the car he wouldn't get off."

The case was adjourned till afternoon, when the conductor failed to appear. Mr. Hilliard was accordingly discharged. He says he will sue the Metropolitan Traction company for damages.

LULU TABOR.

Lulu Tabor, whose attractive little person is revealed in a picture in *THE MIRROR* this week, has ingratiated herself into the affections of the public as one of the brightest and cleverest of soubrettes. Miss Tabor has recently identified herself with the part of Madge in Manager Litt's production, *In Old Kentucky*. She undertook the part after two other actresses had already assayed it; but she did not try to imitate them. She brought to the character of the volatile mountain girl a freshness, spontaneity, and inspiration that stamped her work as original. Naturally Miss Tabor does not wish to confine her fame to one individual success. So, although Manager Litt sought to retain her in the part for another year, Miss Tabor preferred to reach advancement in some new play in which she might give fresh vent to her cleverness and chic. It goes without saying that not much time will elapse before she will be seen in a congenial role in a metropolitan production.

AN AMERICAN PLAY FOR IRVING.

Sir Henry Irving, it is authoritatively stated in London, has entered into a contract with J. I. C. Clarke, the New York journalist and dramatist, whereby the latter is commissioned to write for the English actor, an American historical play presenting George Washington as the central figure. It is assumed, of course, that Sir Henry contemplates enacting the part of the first President, about whose romantic career a drama of the utmost interest should be woven, although it might not be calculated to appeal strongly to the English mind. But, possibly, Sir Henry means to produce it in America.

JOSEPH JEFFERSON'S COMPANY.

Gustavus Levick has been engaged as leading man for Joseph Jefferson's company. John Jack has been re-engaged for the heavy role of Derrick Von Beekman, of which he gave so admirable a performance last year. Mr. Jefferson will play only a short season of ten weeks, and will confine himself to Rip Van Winkle. Mr. Jefferson has also consented to appear at the big benefit of the Actors' Order of Friendship in this city next month. It has been suggested that Mr. Jefferson play his old part of Hugh De Brass in the little farce, *A Regular Fix*, in which he made a great hit in England in 1877.

VIVIAN BERNARD HAS NOT RETIRED.

Vivian Bernard has signed for the part of Cleopatra Lillian Snowdrop in Robert Hilliard's production of the London success, *The Mummy*. A part originally played by her sister, Annie Goward, in London. This will be the third time that these sisters have similarly originated an identical part on two continents. Miss Bernard was astonished to learn that several managers, upon inquiring for her, had been informed of her retirement from the stage. She has never contemplated such a move, or ever intimated such an intention.

A NEW THEATRE IN FLORIDA.

A new opera house, the Casino, at Tampa, Fla., opens Dec. 31. It is built by the famous Plant System, will seat 1500 persons, and be fitted with every modern improvement. Tampa has, in Summer 28,000, and in Winter 35,000 population; is seven hours by rail from Jacksonville, and ten hours from Savannah. B. W. Wrenn, 12 West Twenty-third Street, this city, is attending to the interests of the new theatre.

MUSICAL JUB'LEE AT MANHATTAN BEACH.

Thursday afternoon and evening the annual pilgrimage of the Manuscript and the Composers' Societies to Manhattan Beach occurs. Bandmaster Sousa will be dined, and, in return, the visitors will be entertained by his band. The annual Sousa festival is announced for Friday, Saturday, and Sunday.

PROFESSIONAL DOINGS.



E. L. Walton, whose portrait as the Rev. Thomas Bagot in *Trilby* appears above, made in this character one of the most pronounced hits in the original production of this remarkably successful play. He will be seen this season in one of A. M. Palmer's productions, and, no doubt, will duplicate his earlier successes. He is an actor of creative power, in whose hands a character assumes marked individuality. A few seasons ago, Mr. Walton acquired a reputation as one of our best Jewish character actors, and was eagerly sought to assume parts of this type. He wearied of being classed as an actor of a single line, and gladly accepted the offer of a well-known manager to play an Irishman. At the moment of departure, the manager was seen rushing to the station. "Hi! Mr. Walton! Wait a moment!" he cried. "I have just heard that you are a wonderful fine actor in Jew characters and that you have a number of Jew dialects. Now, if you love me, don't forget that this is an Irishman, and you must speak with a brogue. Don't make an Irish Jew of him, or you will kill the play!" Walton assured him that he would not forget, and the train rolled away, leaving the anxious manager mopping his brow.

"In our travels," said Mr. Walton, "we reached Cincinnati and the play was produced at the Walnut and with great pictorial splendor. The papers, next morning, gave due credit to the story of the play and its scenic environment, and one finished its article thus: 'The only decent Irishman in the cast was the villain (E. L. Walton), and the dramatist had him thrown over a cliff and killed in the second act.' I got through that season, short and eventful as it was, with an injury to one of my knees that gave me untold agony for fourteen months. The trouble I had and the doctors that diagnosed the case of that knee would make another story. Some day I'll tell you how great 'medicos' differ on such a little thing as a pain in an actor's knee."

A Black Sheep will open at Hartford, Conn., on Aug. 27.

J. J. McNally was in town last week watching the rehearsals of his new farce, *A Good Thing*, in which Peter F. Dailey is to appear this year.

Walter C. Smith, *THE MIRROR*'s correspondent at Jersey City, has been appointed dramatic critic of the *Evening Journal* of that city to succeed George W. McCarthy, who has been appointed press agent of the Herald Square Theatre, New York.

Effie Ellsler will not go out this season. Her husband and manager, Frank Weston, is now in Colorado prospecting.

John F. De Gez, who had been engaged for leading business with Robert B. Mantell, will not go with that star, owing to a misunderstanding in the matter of wardrobe.

Charles B. Hawkins and Harry Mainhall will star together in Tennessee's *Partner*.

Donald Robertson's season in *The Man With the Iron Mask* will open on Sept. 3.

Litt's *In Old Kentucky* company left town Sunday for Minneapolis to open that manager's theatre there.

The Daniel Sully company will open season at the Bijou Theatre, Washington, D. C., on Aug. 29.

Genevieve Beaman returned to the city last week.

Charles A. Morgan began last week, at Asbury Park, his second year with *A Baggage Check*. He has added to his impersonation a *Trilby* burlesque.

Dan Daly and family, Sparrow, the juggler; and Nick Norton, left Mount Clemens last week to join their respective companies.

On Aug. 3, at the Princess's Theatre, *The Power of the Press* was first produced in Glasgow with John Glendenning in the part acted by him in this country. Mrs. Glendenning was seen as the prima donna and Ernest Glendenning, their twelve year-old son, made his debut on the stage as the newsboy. Mr. and Mrs. Glendenning made personal hits and the play was a very great success. The piece is to be produced in London this fall. On Nov. 24 Manager Pitou revives the play at the Grand Opera House, this city, with a strong cast and all the elaborate scenic effects for which it is noted.

AT THE THEATRES.

Academy.—Under The Polar Star.

Romantic Melodrama in five acts by Clay M. Green and David Belasco. Produced Aug. 2.

Stiles Rodman	Charles Kent
John Hamilton	George Wessells
Harry Carleton	Francis Carlyle
William Brandon	Cayler Hastings
Arthur Leighton	Leo Dietrichstein
Washington Post	Theodore Babcock
Alexy	W. H. Thompson
Doctor Bacon	Neil Warner
Secretary of the Navy	Frederick A. Thompson
Lieutenant Hunt	Ulric B. Collins
Jimmy O'Regan	Felix Haney
Briery	Robert B. Holland
Benton	Robert B. Holland
Gray	W. H. Foy
Quartermaster	David Valencourt
Alexis Blaine	Grace Henderson
Mrs. Carleton	Mary Davenport
Mrs. Heath	Ellie Gilbert
Mrs. Hunt	Bettie Tugman
Miss Pendleton	Kittie Webber

Few more inspiring melodramas than Under the Polar Star have ever been revealed on a New York stage. Produced at the Academy of Music last Thursday before an audience that literally lacked the theatre, it roused the demonstrative approval alike of those who sat in the orchestra seats in evening dress, and the gallery gods who roosted aloft in their shirt sleeves.

As a specimen of melodrama, the piece was found to possess a hundred times more vigor and coherence than any recent importation of its kind from abroad, as an exhibition of modern theatrical resources, it is doubtful if it could be surpassed anywhere, or indeed even duplicated. For surely none save the most consummate master of stagecraft, aided and supported by a liberal and open handed manager, could have achieved so desirable a result. And in crediting the authors of the play's success one must group together the three names of Clay M. Greene, David Belasco, and William A. Brady.

The actual birth-night of Under the Polar Star was not last Thursday. Over twelve years ago the piece was played with success in San Francisco by a company that included McKee Rankin, Dan Harkins, Frank Mordant, W. H. Thompson, and the late Charles Bishop. To get the play produced then, Messrs. Belasco and Greene had to pay money out of their own pockets, and though it attained distinct success, it brought its authors little reward or fame. Clay Greene, on being called before the curtain last Thursday, told in an unusually significant speech that for the past ten years the play had been rejected by nearly every manager in the country. Now that the play has had a fitting production, however, Mr. Greene need feel no bitterness at the non-patriotism of American managers. It will, doubtless, bring him his due of glory, and at the same time fill the coffers of daring Mr. Brady, who had the courage and grit to test its worth.

The play is first of all, what every good melodrama should be—entertaining and interesting. It is really excellent diversion. Another rare quality is its sanity; its authors have not taken utter license with the facts of life and living creatures. The various incidents in Under the Polar Star are not grossly improbable; its dramatic personae are not strained from the men and women of actual life to any wilful degree. The play throughout is simple, effective, and moving—only once or twice is it disturbingly illogical; its diction is clean and forcible, and it is abundant in opportunities for picturesque illustration.

The opening scene is the study of Stiles Rodman, a scientist and an enthusiast. He has projected an Arctic expedition which he entrusts to his two nephews, young naval officers. Both are claimants for the hand of his ward, Helene Blaine, and one is as good and noble as the other is base and despicable. When the uncle succumbs to an apoplectic stroke the villainous nephew contrives to administer to him a poisonous dose, and he dies. The guilt is fixed upon the other nephew, but not till the expedition has sailed, in the crew of which Helene, the heroine, goes enlisted as cabin boy.

The three following acts are laid in the Arctic regions. A Government tug is sent out to board the expedition and arrest the supposed murderer, but the captain, believing in his innocence, refuses to surrender him. Other adventures overtake the band of explorers, and, just as the heroine is recognized in her disguise of cabin boy, a dense fog overtakes them, and the ship is crushed in by an iceberg.

The third act further develops the traits of cowardice and brutality in the villain, and generosity and nobility in the hero. Both those worthies are caught, in the fourth act, on an ice-berg, which drifts over a turbulent ocean, to their imminent peril, until a relief expedition comes to save them from watery graves.

The final act, which is not as dexterous as the rest of the play and just manages to miss fire, shows the unmasking of the villain as he is about to be publicly honored for the discovery of the North Pole. He is branded as his uncle's murderer through his own documentary evidence. The heroine, who has lost all memory of the past, suddenly regains her wits and the curtain falls upon her inevitable union with the hero.

Manager Brady has given the play a very fine cast. W. H. Thompson, who was in the original San Francisco production, plays his old part of Alexy, the Eskimo guide—a sort of compound of Man Friday and A Wahnotke, a creature whose whole being is devoted to his mistress with the unreasonable passion of a dumb beast. In the hands of a mediocre actor this part would go for nothing; it is comparatively insignificant. Mr. Thompson, with characteristic skill, imparts to it a quiet, unobtrusive reality that is highly effective. On his first entrance, he was straightway enshrined in the sentimental sympathy of the gallery, and on each succeeding appearance the "gods" palpably willed to hug him to their breasts.

It is no idle compliment, moreover, that they paid Cayler Hastings, who made a capital villain. He was received with such violent demonstrations of wrath and fury that it was well he was out of the reach of missiles.

The part of the hero fell to Frank Carlyle, who was admirably quiet and self-contained. A rough and noisy Irishman had an animated representative in Felix Haney, who sang several "concoys" with a voice of great gusto. An eccentric little Frenchman was cleverly characterized by Leo Dietrichstein. Theodore Babcock as a garrulous newspaper man barely succeeded in lifting the part from the plane of caricature.

Charles Kent played the silver-haired scientist who is possessed by the first act. A d d by an impressive make-up, Mr. Kent gave a very telling bit of acting.

By far the most difficult part of the play was that of the manquering heroine. Grace Henderson filled the exciting and exhausting role with praiseworthy discretion. In the episodes where the cabin boy figured, Miss Henderson was notably excellent.

The other characters in the piece had competent and satisfactory exponents.

Accustomed as New York audiences are to gorgeous stage spectacle, the brilliant mounting of the production came nevertheless as a revelation. Special praise is due Harry Mery and his brother artists for the splendid products of their brushes.

No expense has been spared in the production, which will doubtless give delight to theatregoers for many weeks to come.

At Other Houses.

CASINO.—Another fortnight is all that remains for In Gay New York, the single play that has weathered the Summer season. Thursday will be "cycle night," when you should come on your wheel, and Friday will be "yacht night," when you may come in your yacht. Herbert and McDonough's The Gold Bug is said to be the next bill.

GARRICK.—Thoroughbred is cantering along with every prospect of good business until Chevalier comes next month.

MANHATTAN BEACH.—Evangeline still does well, swept by ocean breezes at this popular seaside resort.

I. HENRY FRENCH'S EUROPEAN TRIP.

The swift Cunarder, *Lucania*, which nearly eclipsed all ocean speed records last week, brought back to New York Manager T. Henry French, who had made a flying trip to London and Paris. Manager French returned laden with a big collection of foreign programmes, and several contracts of more than ordinary importance—chief among them being an agreement by which Auguste Van Biene, the renowned actor-musician, comes presently to America under his management. Mr. French told a MIRROR man about his voyage and its results.

"A most enjoyable trip was the one I have just made," said he, "and I cannot but feel that the arrangements which it has brought forth will prove of the greatest interest. In London and Paris I saw everything that occupied the theatres, some of the plays being very good, indeed, and many of them very bad. In London I secured the American rights to George Dance's newest musical play, The Gay Parisienne, for the production of which I am now negotiating with Manager Lederer, of the Casino. The piece will have to be rechristened before its New York presentation, and should prove an taking here as abroad, where it has scored highly. One of its songs, 'Sister Mary Jane's Top Note,' is destined to become immensely popular."

"But the greatest achievement of my trip was the consummation of a contract with Auguste Van Biene, the actor-musician, admittedly the greatest living 'cellist,' whose play, The Broken Melody, has won a memorable success all over the United Kingdom. I attended, Monday evening, July 27, the 1000th performance of The Broken Melody at the Grand Theatre, Islington. Not only was I delighted with the wonderful skill of the musician, but I found the play, a most beautiful comedy drama by Herbert Keen and James T. Tanner, a thoroughly delightful entertainment. Mr. Van Biene's 'cello solos, which are neatly introduced in the second act, along with piano playing by his accomplished accompanist, Edouard Jose, are marvelous beyond the expression of words. As a guarantee of the high standing of Van Biene, let me show you a few of the telegrams received by the artist upon the occasion of this 1000th performance. From Adeline Patti-Nicolini came this message: 'Best congratulations on 1000 performances of Broken Melody. Much regret unable to be present to-day. Have forgotten the delightful performance of play you gave me (Craig-Nos). Pray accept our heartiest wishes for continued success.' Wilson Barrett wired: 'Most sincerely congratulate you upon reaching a thousandth performance of The Broken Melody. May you continue to delight many thousands of admirers for many thousand nights to come.' Sir Henry Irving sent: 'All good wishes. May your Melody never be broken, and hope to congratulate your two-thousandth performance.' Beerbohm Tree telegraphed: 'May the unbroken melody of a thousand performances remain unbroken until the proverbial doom.'"

"It was not long before I had signed Van Biene to appear on this side, and his New York debut will occur at the American Theatre on or about Nov. 16. Of his present company I will bring over John Carter, a capital actor, for a long time with Irving, who has played his part in The Broken Melody over four hundred times; Arthur Leigh, who has played in the piece an equal length of time; Mrs. Leslie Corcoran, whose record is eight hundred times in her role; and Edouard Jose, the brilliant pianist. Other characters may be cast among either English or American players, but, in any case, the company will play an English preliminary season of five weeks before sailing for New York."

"Van Biene's career has been a remarkable one. When he first came to London he lived in a garret in Northumberland Court, playing the cello in the streets. Some days he made five shillings, other days four times that amount, living in constant dread lest he should meet one of the few musicians to whom he had been introduced, but who knew not of a poverty-stricken, struggling musician. One day a gentleman heard him playing in Hanover Square, and handing him his card, told him to call. It was Sir Michael Costa, and the result was an engagement with Costa's orchestra at Covent Garden."

"After years of adversity, Van Biene got together enough money to secure the acting rights of Chassagné's opera, Falke, which won him a neat sum. Gradually he grew in prosperity until he successfully directed the Prince of Wales's Theatre, the Gaiety, Avenue, and Teale's. The phenomenal career of The Broken Melody began in 1892. Van Biene is a native of Holland, speaks five languages, and has proven unusual ability not alone as musician, but as conductor, actor and manager. He was first 'cellist for Christine Nilsson, Adeline Patti, and for Richard Wagner's operas. It was a singular fact that Wagner was utterly incapable of conducting an orchestra, owing to his extreme nervousness, and one day when Richter conducted, Wagner became so excited, in his rapturous approval, that he rushed ecstatically about the theatre, only pausing, now and then, to tap Van Biene on the shoulder, and cry, 'Brat! Brat!'"

"The 'cellist uses in his play an instrument of such exquisite tone that a Manchester man has made him a standing offer of £1000 for it, and owns another 'cello for which the same man has offered £800. But I must not tell about the performance before it is to go on. I shall leave New York to judge it for themselves, having no doubt of the result."

Thomas W. Rye has engaged Robert E. Golden, dramatic critic of the Richmond Evening State, as press representative, and Alf A. Bushell, who will have charge of the printing, to go in advance of the Emily Barker company. The season will open on Sept. 21.

A CHICAGOAN IN TOWN.

"Bill" Hall Writes His Impressions of New York After Long Absence.

JERUSALEM BY THE SEA, Aug. 22.

I have been spending the week with my little family at this delightful seaside resort. On the railroad maps it is known as Long Branch, N. J., and it is near Gallilee. But they are all here—the G. Idsteins and the Silvermans, and all of the hard money people. Every day is a sort of a Palm Sunday here. The visitors make a lavish display of their palms, and so do the waiters, even though the latter are Christian. They are all here except Ted Marks and Freilinger, and when they have a story to tell you they poke you in the chest and say: "Now listen." This is more familiar to the old phrase, "Already yet."

However, they are all good, thrifty people, bent on enjoying their Summer outing at as large a discount for cash as possible, and Long Branch is all right. I have never put in such a delightful week. The sea air is greatly different from the atmosphere inhaled in a Chicago police court, and I appreciate the change. The "profess" nailed me the moment I arrived. Away I found the genial Charlie Abbott and his Chesterfieldian partner, Harry A. Smith, who goes with his old star, Roland Reed, as business manager this season. Then Alf Hayman and his wife dropped over from the Scarboro to see me, and George Boniface, who is to create the leading comedy role in De Koven and Smith's new opera, The Mandarin, drove down from Pleasure Bay to say "howdy." They had all joined in making it a pleasant Summer for Mrs. H. and the babies.

I brought on a stock of cold weather from Chicago in my grip and I sprung it on 'em Monday. Harry Smith drove over Monday, behind Charlie Abbott's trotter, and we bowled along the ocean drive, where I saw the Byron cottages and the tinsy and clams men. In the afternoon I went over with a party to Ben Singer's Avenel Hotel, Pleasant Bay and saw some daylight firework. The daylight firework is a great work. It is set down outside of an inebriate's home. A man touches off a snap on the pier, a shell goes upward and bursts, and the air is filled with blue elephants, pink giraffes, and other creatures of a diseased imagination. Any man can see daylight fireworks if he has the price. But I should think they'd hurt Singer's bar trade.

Monday evening I saw George Hoey act for the first time since I saw him in the Legion of Honor and Diplomacy, at the Grand Opera House, Chicago, with Forest Robinson and poor Sam Pierce years ago. His big swimming pool at Hollywood in dry, and on a stage erected at one end he gave a three-act comedy called Assault and Battery. That was just in my line. Hoey played the leading role and Matt B. Snyder, the veteran player, who is going to make a hit this season as the General in A Milk White Flag, gave a matchless performance of Inspector Ains against and ran the stage. In one scene George Hoey appeared in prison garb, and wore No. 13 on his breast. After the performance, a man from Pleasure Bay went over to M. Philippe Datt's maison-de-high card and played \$50 on the number. The receipts of the performance were \$615.

Tuesday morning was one of the eventful mornings of my young life, for then it was that I set my tan shoes on dear old Broadway for the first time in thirteen long years. The first professional I saw was Smiley Walker, and I fell off of a Broadway car to greet him. He took me up the magic thoroughfare, and I think I met 'em all. First was George Morris, of Chicago, and then we met dear old "Rosey"—Rosenbaum, with the whiskers that are "off in a bunch." When he heard that I had not been in New York in over a decade he kindly to me by the hand and led me across Broadway, telling me that the cable cars would get me if I didn't watch out. Then they came in procession. There was Harry Bradley, Frank Burke, who stopped me to present me to his charming wife, Nanette Comstock, in order to prove to her that I was not, as she had pictured me, a fat man with a flat head. Frank McKee, Prince of Piken, with his staff of aide, Bert Daster, Fred Zettel, and George Turner, the elegant James Morrissey, dear old John Walthers, everybody's friend, who didn't remember me; Harry Smith, up from Elberon; Bob Gran, looking like a winner, with a set of sleek whiskers which looked as though they had been colored by Yale mistur; the statue-que Fred de Belleville, and a hundred others whose names I don't recall now.

I dropped in at Alf Hayman's office and met Clarence Fleming and Harry Warner, but I was saddened to learn of the absence of Tom Shea, "His Collar and Cuffs." Then I met the most contented looking man in New York. His name is Al Hayman. There's a man who never seems to worry. He lets the other fellow walk the floor, and there's where he's wise. He had just finished consulting with two of Billy Pinkerton's detectives who are engaged by him to search for Abby's name and initials around the Knickerbocker Theatre.

The last time I was in New York was in the Fall of 1883. I left town at midnight, after a busy day in the metropolis, and the last man I shook hands with was poor old C. Zeman. We were in Charlie Collins's place, on Union Square, with John Matthews. I had ordered three beers, and in response to my query as to the price, Mr. Collins had looked at the feet which peeped from beneath his white apron and said: "A dollar five, please." I settled. Tuesday afternoon I went around to the Ashland House, where I was told Charlie was now, to get my change. He had left. Just my luck. I paid my first visit Tuesday to THE MIRROR office and saw for the first time the people I had been writing to for nearly two years, once a week, and I was glad to see the chief back for a day from the seashore, where he is recuperating after his illness.

Tuesday night found me back at Long Branch and Wednesday Charlie Abbott came around and drove me over to Henry Chanfrau's place, Elkwood Inn, at Elkwood Park, where that all round good fellow, Matt Snyder, cooked a luncheon fit for the kings. We had at table that royal soul, Nate Salisbury, ex vice president of Chicago's Forty Club and partner of B. Bill in the Wild West and Arizona John, who is spending his first vacation in twenty years at his beautiful Long Branch home. Snyder's dinner was a wonder. His picked crab was a wonder and his broiled plinkance was out of sight. Just as we touched off cigars Will Hayden and Fred O'Brien, of Chicago, drew up from the Highlands. After a long drive, during which we stopped at Snyder's and saw Matt and Rose and "the kids" milk a New Jersey cow that gives "m't julls," we turned up at Cricket Lodge, where Mrs. Abbott entertained us at a dinner. She looks younger to day than she did as the Maggie Mitchell of days ago, and she is a charming hostess in a delightful home.

Thursday I ate a fine clam again time at Pleasant Bay and time won. I recovered sufficiently in the evening to go down to the West End

Amusement Hall and see jolly Nellie McHenry and John Webster give the first production of Grattan Donnelly's new play, A Night in New York. The company is good. Joe Sparks got out of a sick bed to appear and he did well. A young man named Charles Eastwood gave a wonderful imitation of Joe Emmet as Fritz. The songs are catchy and the costume fine. The theatrical colony turned out well. I saw Will Hayden and his wife, John Albaugh, Perugini, Neil Burgess, John Sparks, Nate Salisbury, Charlie Abbott, my corpulent friend Dillon, and a host of others. Then Hayden and Abbott took me around to the gilt edged club houses and I saw "the old army game," but I did not act against it. A man who plays a stock of blues in Chicago would get one small white chip for the same money here. So I made mind bets—and lost, as usual.

Friday I rode down to the Navesink Highlands and went up to Will Hayden's beautiful home. He commands a better view from his balconies than Walter Burridge could paint. Nellie McHenry and John Webster ran over from their pretty cottage next door, and they pointed me out Horace McVicker's nest down among the trees. My only regret was that Joe Wheelock's cottage was vacant. I should like to have grasped the veteran's hand under his own vine and fig tree. I dropped in at Jimmy Power's cottage, but James was rehearsing in New York. I saw his dainty wife, Rachel Booth, however.

The Websters leave for the road with their new play Monday, and Stuart Robson moves into their cottage, where he will remain during his rehearsals.

The Haydens go to Boston next week to see Mr. Hayden's new star, Fregoli, who is sure to make a barrel of money.

From the Highlands we took a beautiful drive back to Pleasure Bay, where the beer is cool, and to-day I leave for Boston to spend a Sunday with Comedian Crane on his yacht, the Senator, at Cohasset. I shall probably lose myself in Boston Monday, see Roland Reed's new play in the evening, and get back to gay New York Tuesday. My address will be "the Rialto" until Sunday, Aug. 30, when I return to Chicago to see how the drunks and disorderlies have been going in my absence.

Meanwhile I am having a perfectly miserable time. Yours for health, "BILL" HALL.

OBITUARY.

FLORA FINLAYSON.

Flora Finlayson, the opera singer, died in San Francisco last Tuesday under somewhat strange circumstances. She left Boston the week previous under engagement to the Tivoli stock opera company and reached San Francisco on Friday. She complained of pains in the region of her heart, but her illness was not regarded as serious, and her death was therefore wholly unexpected. On Tuesday morning a messenger knocked at the door of her apartment at the Langham Hotel. No response to vigorous knocking was obtained and the door was forced. Miss Finlayson was found dead on the floor. The coroner pronounced her death due to heart disease.

Flora Finlayson comes of Scotch parentage. Her first appearance in this country was as a concert singer in the company of William Ludwig. She did not come into public notice, however, till she was engaged by the Bostonians to alternate with Jessie Bartlett Davis in the role of Alan Da'e in Robin Hood. Her success with the Bostonians was most emphatic, her fine contralto voice and her beauty of person everywhere attracting favorable comment. She managed to impart a certain distinction and individuality to every role with which she was entrusted, and, unlike the majority of opera singers, was not content with giving a mere perfunctory performance. She had genuine dramatic instinct, and always acted with vivacity and intelligence. Her last New York appearance was in the opera of Patience, presented on July 10 at the Herald Square Theatre by an exceptionally strong cast. Miss Finlayson sang the part of Lady Jane, and it was noted at the time that no one of the cast caught the Gilbertian spirit more intelligently and happily than she. At the time of her death, Miss Finlayson was rehearsing Aucuba, or a production of Il Trovatore. This was the most pretentious role she had ever attempted, and it is thought that the worry and hard work necessitated for preparation in the part brought on the apoplectic attack which proved fatal.

FREDERICK WILLIAM NICHOLLS CROUCH.

Professor Frederick William Nicholls Crouch, author and composer of "Kathleen Mavourneen," died at Portland, Me., Aug. 18, aged eighty-eight years. He had been ill for many months. Professor Crouch was born in London in 1808, his father being a well-known 'cellist. The son inherited the gift of music, and at the age of nine began his professional labors. Later he went to sea in the merchant service, and then figured as 'cellist at Drury Lane, winning such fame as a musician that he was frequently invited to play at Windsor or at Buckingham Palace. "Kathleen Mavourneen," which brought him international fame, was based upon a story by Mrs. Crawford, and its wide popularity led to an offer from Max Maretzek to visit the United States. He came over in November, 1849, assisted in the opening of the Astor Opera House, remaining in this country ever since, making his home of late years at Baltimore.

ENGAGEMENTS.

Sadie Ethel and Belle Schuman have signed with Gotthold's Celebrities.

George D. Davis has been re-engaged by Dan'l Sully to play Kerigan in The Millionaire.

Nettie Trabaud, the champion young lady high diver of America, is engaged for Keough and Davis's new production.

John J. Shaw has been engaged by Frederick Bryton for the part of Willard Graham in Forgiven.

Gus Pixley will go with Jacob Litt's company, presenting A Woman in Black.

Edward Poland, for two years comedian with Marie Walnwright, has been engaged by Augustus Piton for The Corporal, an Irish comedy part in The Cherry-pickers.

Orrin Johnson has been engaged for Georgia Cayvan's company.

Richard Mansfield will open his season at Omaha on Oct. 5. He is daily rehearsing at the Garrick. In his repertoire will be Richard III. and The Scarlet Letter.

Bavliis Cooper will do the press work for Willard Lee's in The Heart of the Storm.

Burt G. Clark left town last Sunday night for Chicago to join in Old Kentucky, in which he will play his original part of the Colonel.

Prince Lloyd has returned from Europe, and, two days after landing, signed with A Big Bonanza.

William Lee is re-engaged for Scar Brow in The Girl I Left Behind Me.

GOSSIP.

J. C. Griffith has been engaged as consulting electrician by Manager Harry A. Lee for The Lady Slave company. Mr. Griffith will make a special display in the second act of that piece.

M. C. Nichols, of Galveston, last season manager of the old Englewood Avenue Theatre, now known as The Lyceum, has bought an interest in The Lilliputians company.

General James Shaw, of the Georgia Central railroad and formerly manager of the Savannah Theatre, is in town accompanied by Capt. Joe White of the Georgia railroad. Both gentlemen have extensive deals under way for transporting companies over their respective roads, on their way to tour C. B. Russell's circuit in that prosperous silver country.

Ariel Barry returned from Europe on the Majestic last Wednesday.

The Whitney Grand, at Detroit, Mich., opened its season Aug. 16 with A Breathtaking Time as the attraction to an overwhelming house. Business continued big throughout the week.

Eva Selbie was elected a member of the Professional Woman's League at their meeting last Friday.

Kirk K. Armstrong, who recently died at Cleveland, left a widow, known to the profession as Fanny Putnam, of the Putnam Sisters.

The highly correct Sun last week alluded to Francis Wilson's new opera as "Help a King."

Converse L. Graves, known to stage people as "Old Glory," is retained by Horace Wall to manage the production of The Daughter of Paul Romane, which will be presented this season by Margaret Fuller and her company.

The roster of Misco's City Club company is as follows: Fannie Everett, Carrie Fulton, Ruby Marion, Mlle. Murval, Sophie Erke, Nellie Walters, Cora White, Gracie Langley, Ollie Atherton, Minnie Arnold, Isabelle King, Helen C. J. Wells, Carrie Williams, Mlle. Danks, Fie's and Woolley, Gracie and Reynolds, Tom Nolan, and X-Ray's Bixley. J. E. Misco, sole proprietor and manager; Robert Fulton, representative; C. G. Ball, treasurer; Ed. Mueller, musical director; Frank Casey, master mechanic; and George Lyons, electrician. The season opened at Baltimore, Aug. 15, to packed houses. The new scenery is on a magnificent scale.

The Trumbull Sisters, Mae and Fannie, have joined the Murray and Mack company and will introduce their buck and wing dancing.

Jerome Anthony will return to town from Southampton this week.

Mabel Strickland writes to enclose an advertisement of the Wilson Theatre company, supporting Anna E. Davis, and appearing last week at Yore's Opera House, Benton Harbor, Mich. (J. A. Simon, manager) in The White Slave, La Belle Marie, and The Charity Ball. The company used Gustave Frohman's paper, bearing his name as director.

Mr. and Mrs. Grandin are to give a reception to their company at Restful Nook, Patchogue, L. I., before their season opens in September. The grounds will be illuminated by electric lamps and Chinese lanterns, and there will be music and dancing. A large party of professionals will attend from this city.

DATES AHEAD.

(Too late for classification.)

COON HOLLOW (Al Caldwell and Co., mgrs.): Kansas City Mo., Aug. 31-Sept. 5, Leavenworth, Kans., 6, St. Joseph, Mo., 7, Lexington 9, Sedalia 10, Fayette 11, Moberly 12, East St. Louis, Ill., 13, Indianapolis, Ind., 14-19, Cincinnati, O., 21-26, Columbus 28-30, 31.
DAN SULLY: Washington, D. C., Aug. 31-Sept. 5, Bethlehem, Pa., 7, Allen City, N. J., 9, New Haven, Conn., 10-12, Worcester, Mass., 14.
ELROY STOCK (Edwin Elroy, mgr.): Harrisburg, Pa., Aug. 31-Sept. 5, Pottsville 7-12.
LILLIAN MONTAGNE (Harry Shannon, mgr.): Saratoga Lake, N. Y., Aug. 29-31.
MAUD HILLMAN (W. G. Snelling, mgr.): Marlboro, Mass., Aug. 29-31, Troy, N. Y., 31-Sept. 5.
NELLIE MCNEIL (James B. Deleher, mgr.): Kingston, N. Y., Aug. 25, Catskill 26, Batavia 27, Saratoga 28, Glens Falls 29, Pittsburg 31, Burlington, Vt., Sept. 1, Bennington 2, North Adams, Mass., 3, Fitchburg 4, Lynn 5.
SHORE ACES (William R. Gross, mgr.): Bangor, Me., Aug. 27-29, Showhegan 31, Augusta 1, Bath 2, Lewiston 3, Portland 7-9, Lowell, Mass., 9-10, Gloucester 11, Lawrence 12, Leominster 14, Clinton 15, Worcester 16, Haverhill 17, B. d'flore, Me., 18, Lacrosse N. H., 12.
THE SAGES (A. B. McDole, mgr.): Philadelphia, Pa., Aug. 31-Sept. 5, Norristown, 7-12, Lancaster, 14-19.
THE IDEALS (Jno. A. Himmlein, mgr.): Chillicothe, O., Aug. 29-31, Marion, 31, Evans, Sept. 1, 3.
WATTS COMPANY (J. J. J. J., Aug. 31-Sept. 5, Trenton, 7-12, Orange, 14-19, Paterson, 21-26, Vonke's, N. Y., 28-30, Oct. 3.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unaltered for will be returned to the post-office. Circulars and news papers excluded.

WOMEN.

Abbott, Marion
Ardelle, Jennie
Armstrong, Viola
Aydelotte, Jennie
Bachman, Mary
Beaudet, Rose
Bancroft, Helen
Barr, Lydia
Barnbridge, Rebecca
Barr, Jane
Barr, Ethel
Barr, Eleanor
Brooks, M. Louise
Burtelle, Alice
Bythe, Kate
Buchanan, Virginia
Beckwith, Alice
Bancher, Emily
Braggins, Nellie
Burgess, Lottie
Brown, Grace
Bell, Louise
Byron, Helen
Carpenter, Rubie
Clarke, Annie M.
Carlson, Marion
Coleman, Genevieve
Cunningham, Sisters
Candlish, Miss M.
Caverly, Miss M.
Closser, Louise
Cushman, Charlotte
Carlton, Minnie
Cornish, Sylvester
Carlton, Calice
Clayton, Beanie
De Haven, Minnie
Dyer, Bertha
Deal, Mrs. Amy
D'Arville, Camille
Denning, Dorothy
Rames, Emma
Elliot, Maxine
Everett, Florence
Everett, Emily
Edsall, Cora
French, Pauline
Fowler, Edna
Ferguson, Margaret
Germaine, Katherine
Gray, Alice
Glover, Carrie
Gosner, Alice M.

Graves, Pauline
Gates, Olive
Graham, Payson
Guthrie, May
Hacker, Emma
Helene, Lizzie
Hannon, Katie
Hobart, Margaret
Holly, Jane
Hollywood, Lotta
Hopper, Edna W.
Hone, Beryl
Hendon, Agnes
Howard, Adelle L.
Hayden, Gladys
Haystead, Mrs.
Hartman, Lillian E.
Hillman, Maude
Hamilton, Pearl
Jarbeau, Veronica
Joyce, Jennie
Kelso, Maym
Kirkwood, Josephine
Kerwin, Suzie
Kneebly, N. J.
Kelly, Mrs. Mary
Lawrence, Kittie
Laughton, Virg. C.
Lewin, Lillian
Livingston, Bell
Luthey, Miss C. E.
Lascelles, Nannette
Lane, Bell E.
Lee, Gladys
McKnight, Mrs. F.
McCall, Lizzie
Macquire, Nellie
Morgan, Helen
Mulle, Ida
Marshall, Mattie
Mortimer, Helene
Morton, Stella
Moore, Clara B.
Mueller, Elsie
Monroe, May
Magill, Gertrude D.
McGee, Fannie H.
Marte, Britta
McNeill, Mrs.
Clara M.
Mora, Helene
Melrose, Lizzie
Nugent, Maude

MEN.

Allen, Frank M.
Abelen, E. S.
Arthur, D. V.
Adams, Edward
Arthur, Wm.
Arper, Clarence T.
Andrews, Wm. C.
Atkinson, Will E.
Auston, Arthur
Allen, Frank
Bowers, Fred V.
Blaisdell, Wm.
Barr, John H.
Barr, Chas. O.
Brown, Ed.
Burton, James T.
Baker, Fete
Barnbridge, Clem.
Buchanan, Arthur
Bryton, Frederick
Bland, Will F.
Burler, Frank C.
Brockfield, Chas.
Bittner, W. W.
Blackmore, Willard
Bain, Harry
Baldwin, Walter S.
Barnum, Geo. W.
Barton, Chas.
Brooks, Chas. B.
Bliss, Mr. and
Mrs. H.
Berkley, D. R.
Boardman, Paul
Boniface, Geo. C.
Bergman, Henry
Ball, Garrison
Barrows, Al.
Burke, John J.
Collins, George
Clifton, Harry S.
Copley, Ed.
Collins, Geo. D.
Condit, Chas. W.
Cody, James
Collins, Phil
Collins, Walter
Collins, Sam'l
Clark, Burt G.
Coote, Bert
Crawford, Arthur
Carr, Herbert A.
Cooley, Harry
Campbell, Frank G.
Clare, George
Carleton, H.
Clifton, Joe D.
Clarke, G. F.
Cudren, Chas. E.
Duncan, Byron
Doan, Henry W.
Davis, Frank L.
Dayton, Frank
Donnelly, H.
Day, Chas.
Dexter, A. H.
Dickson, W. F.
Dude, Mr.
Davidson, A. E.
Davidson, Dore
Duane, E. L.
Engelhardt, F. J.
Earle, David
Eustice, Fred
Evans, Frank
Evans, Griffith P.
Eagleton, Edward
Earl, Harry H.
Edwinstone, Geo.
Elmendorf, W. C.
Ewart, Lawrence
Erhardt, Emil
Fillman, W. W.
Frew, Chas.
Franklin, Joseph
Fitzgerald, W. H.
Fitzpatrick, J. H.
Ford, Robert
Frankel, Wilson
Franklin, Lester
Francouer, Joseph
Freemont, A. W.
Farron, Geo. F.
Fenton, Marc
Farrisham, Wm.
Fowler, F. D.
Fortas, James
Gordon, Geo. F.
Gibson, Alex.
Gibson, Hugh
Gambie, Cam
Gendensack, Mr.
Glaser, Matt
Gunter, A. C.
Greene, Plunkett
Gorman, Richard
Grant, Jas. F.
Grace, Mr.
Graham, John E.
Hendshaw, John E.
Holland, Robert B.
Huber, Fred J.
Hirschberg, Herman
Howard, Chas.
Hight, Ferd
Hunt, Will H.
Husted, H. C.
Hartley, Benckrick
Hoops, Arthur
Hocky, Harry
Herry, Simon
Huffman, Walter E.
Henderson, Chas.
Hughes, A. J.
Harrison, W. Dick
Hawkins, W. S.
Howard, Chas. G.
Herbert, J. W.
Haworth, Joseph
Hennery, Col. Dan
Hadden, Martin
Herbert, Geo. M.
Heron, Edward J.
Hitchcock, Ray
Hayes, Edmond
Herbert, Wm. H.
Haffel, John
Halsback, Augustus
Holt, Edwin
Hackett, James K.
Hess, J. Seymour
Hagan, Chas.
Ince, Thos. H.
Johnson, Geo. A. D.
Jefferson, Jos. W.
Jennings, Lantz
and Berard
Jerome, Wm.
Jordan, Leopold
Johnson, Frank
Johnson, E.
Backeller
Jaret, Berie
Jackson, Olin C.
Kating, Chas. W.
Kingdon, Francis
Kelly, Harry
Killed, J. E.
Kester, Paul
Koppe, Sol
Kelley, Frank M.
Kearney, James
Keenan, Mathew
Lewis, J. C.
Leahy, James A.
La Marr, Harry
Longman, Lester
Lyon, Chas. E.
Lyons, E. D.
Lee, Henry
Long, Nick
Lawrence, Larry
Lund, Herbert
Lloyd, Douglas
Lowell, J. Lawrence
Leavitt, Harry L.
Lytell, Wm. H.
Logan and
Hamilton
Levit, M. B.
Langham, M. A.
Maggie Putnam
Marble, Scott
Martin, Luke
Marke and Stone
Murphy, Joseph
Mgr. Barlow Bros.
Marcus, Jas. A.
Mgr. of the Kiroin
Melburn, Mr.
Mack, Wm. F.
Murphy, Fitzgerald
Murphy, Mark
Minnel, Frank P.
Meyer, Harry I.
McCabe, J. D.
McCrear, Arthur
Mgr. Simey Kiroin
Open Co.
McCarthy, Dan
Matchette, Wm.
Mgr. Joseph
Murphy Co.
Maroney, M.
Murry, J. S.
Mazzamotta, Max
Mgr. Wilbur
Morris, Robt. G.
Maddock, Harry
Morris, James
Miller, Edgar J.
Mahoney, J. H.
Malley, Wm.
McCallum, Chas.
McIntyre, Burt
Mgr. Carleton
Opera Co.
Murphy, Tim
Martinez, Nils
McIntyre, W. D.
McIntyre and
Heath
Mgr. Private
Secretary Co. Young, C. M.

DIED.

ARMSTRONG.—K. Kirk Armstrong, at Cleveland, O., of tuberculosis.
CROUCH.—Frederick William Nichols Crouch, at Portland, Me., on Aug. 18, aged 88 years.
FINLAYSON.—Flora Finlayson, at San Francisco, Cal., on Aug. 19, of heart disease.

IMPORTANT NOTICE

TO MANAGERS AND AGENTS.
I have assumed entire management of the PARK CITY THEATRE and AUDITORIUM of Bridgeport, Conn. Any contracts made by the firm of Parsons and Jennings should be transferred to me. If not notified inside of two weeks shall consider them canceled, and will book accordingly. A few weeks of open time.

MARY E. HAWES.
Sole Lessee and Manager
Park City Theatre and Auditorium,
Bridgeport, Conn.

NOTICE.

A prominent young romantic actor will arrange with a talented young actress to star jointly in a new play (modern), or will take partner (with an equal amount to invest); must be a gentleman and thoroughly business. No triflers. Address "F. H." Mirror.

WANTED FOR FAIR WEEK
Good Comedy Company. Company with Band preferred. GRAND OPERA HOUSE, NEW LONDON, WIS.
Address C. W. RIVE'S, Mgr.

FOR SALE.

Two successful original sketches. One refined Society Sketch, for lady and gentleman; one for soubrette and Irish comedian. Address—
EDWARD POLAND,
317 West 24th St., City.

AMERICAN Family will give five children excellent home. Every comfort. Kindergarten methods. References. Address C. C. care Mirror.

FOR REHEARSALS ELEPHANT HALL.
Broadway and 22d St. With use of piano or organ.
COL. T. ALLSTON BROWN.

FURNISHED SUITES with Bath or Single Rooms. Reasonable and comfortable. With or without board.
11 EAST 51ST STREET, N. Y.

MARINETTE, WIS.

TURNER OPERA HOUSE
The biggest house in Northern Wisconsin, under new management.
Now booking for season 1896-97.
GEORGE SCHREINERMAN, Mgr.

THE HARRY DAVIS AMUSEMENT ENTERPRISES

NEW YORK OFFICE,
ROOM 306
Ketchikan
Theatre Building.
JO PAIGE SMITH,
REPRESENTATIVE.

A. H. Knoll and Marie McNeil

THE PADEREWSKI'S OF THE CORNET.

Have just concluded a fortnight's engagement at Hammerstein's Olympia Roof-Garden, New York, with immense success, appearing at 11:25 p. m., and following the great Fregoli. The press and public were unanimous in their praise.

INVITE OFFERS FOR THE COMING SEASON.
First-Class Managers Only. Address Erie, Pa., per address.

BELASCO'S NEW ROMANTIC PLAY

The Heart of Maryland

Direction of MR. MAX BLEIMAN,

Address All Communications to
WILL J. BLOCK, MGR.,
HERALD SQUARE THEATRE, NEW YORK

To Lease for a Term of Years A BROOKLYN THEATRE

Fully equipped, scenery, electric lights, large stage. Seating capacity 1673. License. Newly renovated and refurnished at an expense of \$15,000. All ready for business.

Special Inducements First Year. Address OWNERS, c/o DRAMATIC MIRROR.

Edward Poland Estelle Dale Poland

Comedy and Characters. Leading Business. "THE CHERRY PICKERS," 1896-97. AT LIBERTY. Address SIMMONDS & BROWN.

MRS. L. SCHEVER

An elegant line of the handsomest imported Evening and Street Dresses, slightly worn, for sale at very low prices. Attention called to our line of fine Tea Gowns, Opera Cloaks, Tailor Made Dresses, Reception and Dinner Gowns in large varieties. 300 Suits Lined Full Dress Suits for sale. A large assortment of the Finest custom made Gents' Clothing, all in very good condition. Managers and members of the profession desiring to purchase wardrobe would do well to call and examine our line.
16 Years Established at 924 and 926 South St., bet. 9th and 10th Sts., PHILADELPHIA, Pa.

NEW YORK THEATRES.

GARRICK THEATRE 2nd STREET, Near Broadway.
Richard Mansfield, Lessee. Charles Frohman, Mgr.
STANDING ROOM ON Y.

THE NEW THOROUGHbred

THE ONLY COMEDY IN NEW YORK.
New Songs, New Dances, New Features.
Evenings at 8:30. Matinee Saturday only.

D. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALLEN, General Manager.
J. AUSTIN PYPER, Resident Manager.
Devoted to Mr. Keith's Original Idea.
CONTINUOUS PERFORMANCE
Successful Since July 5, 1895.
BEST VAUDEVILLE IN NEW YORK

PASTOR'S Continuous Performance.
10th St. bet. 3d and 4th Ave.
THE KINEOPTIKON,
A Magnificent Success. See it.
POLLIE HOLMES, NELSON TRIO.
Sam and Kittie Morton, Lizzie Vandem, Thomas and Oliver, Gould and Bert, The Keegans, Emory and Marlowe, Gusie Newcombe, Lula Treiss, Val Vito, Bessie Searle, Clark and St. Clair, and many others.

HAMMERSTEIN'S OLYMPIA Broadway & 46th Street
Evenings at 8:15. ROOF GARDEN. Admission 50c.
ALL THE BEST STARS
PAPANTA, RACHEL WALKER, LEOLA MITCHELL
Concert Hall. Promenade Concerts.

KOSTER & DIAL'S MUSIC HALL
NEW YORK—OPEN ALL THE YEAR.
GRAND ILLUMINATED FOYER,
MOST MAGNIFICENT CAFE and
SMOKING LOUNGE IN THE WORLD
NOTHING BUT FOREIGN STARS.

CALL

The Ladies and Gentlemen engaged for the
SOL SMITH RUSSELL CO.
will please report at the
FOURTEENTH ST. THEATRE, N. Y. CITY,
on
THURSDAY, SEPT. 3, at 10 O'CLOCK A. M.
when REHEARSALS will begin.
STEWART ALLEN,
Stage Manager.

Avenue Theatre, Pittsburg

CONTINUOUS PERFORMANCE. OPENS SEPT. 7.

Eden Musee, Pittsburg

OPENS SEPT. 14.

New Grand Opera House, Pittsburg

OPENS SEPT. 21.

Eden Musee, Altoona

OPENS SEPT. 14.

No Artists are booked at this house or for the Davis Circuit paying any other house in Pittsburg or Allegheny.

Lumiere Cinematographe.

Wonderful for Beauty and Clearness.

The enormous success of the CINEMATOGRAFHE is due to the great care and scientific skill of the Messrs. Lumiere. The best photographic and technical talent in Europe is engaged in the great works of the Messrs. Lumiere up to these pictures and machines. This is the SECRET of their marvelous success.

NEW VIEWS ARRIVING WEEKLY.

By special invitation private exhibitions are being given before the crowded courts of Europe. Crowds are daily thronging to see it wherever shown. It delights men and women; young and old alike are charmed with its pictures of life and nature. Among the notable scenes are the Charge of French Cuirassiers, March of 9th French Infantry, Crowning of the Caesar, Demolition of Building, Emperor Francis Joseph at Budapest, Figures in Venice, Quadrant, Cavalry Battle, etc. New and beautiful American scenes will be soon added.
Address for State rights or leasing,
LUMIERE CINEMATOGRAFHE,
29 W. 30th St., N. Y.

AMERICAN THEATRE

WM. F. BOHMAN, Lessee and Manager.
The Only Popular-Priced Family Resort in Brooklyn, N. Y.

PLAYING FIRST-CLASS COMBINATIONS.

PRICES, 10 Cents to One Dollar.

EVERYTHING ENTIRELY NEW

THE SECOND REGULAR SEASON

Will begin MONDAY, Aug. 31. Matinees TUESDAY, THURSDAY and SATURDAY, with the

SLAVES OF GOLD

A Few Desirable Weeks Open for Strong Attractions.

Address communications to
F. E. L. JARVIS, Bns. Manager.

NOTICE.

The sale of the co-partnership assets of EVANS and MAYO (now in liquidation on account of the death of Frank Mayo), including PUDD'HEAD WILSON, and right to produce the same for the next three seasons, will take place at the Auction Room of Charles F. Walters, 100 and 105 West 34th Street, on TUESDAY, SEPT. 1st, 1896, at 12 O'CLOCK, NOON, by order of Charles E. Evans, surviving partner.
Full particulars can be obtained from the Auctioneer, and from Charles E. Evans, surviving partner, or Will J. Block, Manager at the Herald Square Theatre, N. Y. corner Broadway and Thirty-fourth Street, or from Chas. Henry Butler, Attorney, 110 Broadway, New York City.

TRUNKS GOLDSMITH'S
4TH FIVE 4ST ETC. N. Y.

ELOCUTION, ACTING, ETC.

**EMPIRE THEATRE
DRAMATIC SCHOOL**
NEW YORK CITY.

A practical Training School associated with Mr. Charles Frohman's Empire Theatre, from among the students of which will be selected recruits for his numerous dramatic organizations.

SPECIAL INSTRUCTORS:

Miss ADELINE STANHOPE,
Mr. ALFRED FISHER,
Mr. NELSON WHEATCROFT.

ROSA RAND

Teacher of Elocution and Dramatic Culture

STUDENTS PREPARED FOR
THE STAGE PLATFORM AND
SOCIAL CIRCLE. PARTICULAR
ATTENTION GIVEN TO
COACHING PROFESSIONALS
AND AMATEURS.

Residence: 345 West 58th St., New York.

Mrs. HENRI DRAYTON

Preparatory lessons in

VOCAL AND INSTRUMENTAL MUSIC.

737 Prospect Place, Brooklyn, N. Y.

TERMS MODERATE.

Refers by permission to Jessie Bartlett Davis.

Chicago School of Acting.

APPLY TO

HART CONWAY, Director.

Handel Hall, 40 E. Randolph St., Chicago, Ill.

STAGE DANCING.

Trial Free. Positions procured. Specialty Solo and Ballet Classes Cal'y. Inventions. Sensations our Specialty.

NOTICE MANAGERS: Ballets Arranged; Ballet Girls Furnished for Companies; also Solos. Call, select our clever people. Best reference. Oldest school. Terms low. Two teachers. Circulars.

PROF. DARR,

1755 E'way, 56th St.

MR. PARSON PRICE

(Former-Pupil of Garcia.)

VOICE CULTURE

Speaking and Singing. Teacher of JULIA MARLOWE, MAUDE ADAMS, LAURA BURT, MARGARET FULLER, GEO. C. FRANCE, etc. Reference—FANNY DAVENPORT. Send for Circular. 18 E. 17th Street, New York.

MR HARRY PEPPER

Will receive pupils in voice culture.

NEW STUDIO.

Balied and Song Singing a Specialty.
1147 BROADWAY, bet. 26th and 27th Sts.

Rose Beckett Maitress de Danse. Originator of new and up-to-date dances.
214 W. 42d Street, New York.

ALFRED AYRES, 218 WEST 15TH ST., N. Y.
Gives instruction in ELOCUTION—all branches—and
DRAMATIC ART.

SO GREAT

Has been the demand for

THE DRAMATIC MIRROR

DATE BOOK

For Seasons 1896-97 and 1897-98,
that the entire edition is nearly
sold out. Send at once if you
want one. Price, 25 cents.
Address Date Book Department,
THE NEW YORK DRAMATIC
MIRROR, 1622 Broadway, N. Y.

**A Miniature
Vesuvius**

inside your head. You know how that feels. Indigestion, Insomnia, Overwork—possible causes, Wright's Paragon Headache Remedy the cure, certain as the sunrise. No scientific truth more wonderful than the amount of positive relief contained in one small water. Down goes the water—away goes the headache—up go your spirits. That's the process. A large box of Paragon Headache Remedy postpaid on receipt of 25 cts. in stamps, or sample free if you will send your address. All druggists.

Agents Wanted in every CHAS. WRIGHT & CO.
crosby for the U. S. Man'g. Chemists,
DETROIT, MICH.

85c. BY MAIL 85c.

**THE GIDDY
GUSHER PAPERS**

By MARY H. FISKE.

"If beyond this headache and headache we call living there is any reward for the dwellers on earth, the crown must rest on that golden head that never conceived an evil thing; the palm must reach that generous hand that was helpful and open to all."—Giddy Gusher.

WANTED—A MANAGER

to take a half interest in four of experienced American "Star" actresses, who will furnish plays, pictorial printing, and half capital. Address STAR, care MIRROR.

N. E. MORGAN, MILFORD, MASS.
Wants Good Co. for LABOR DAY, Sept. 7, 1896.
Two, New, Trolley Lines Opened.

COSTUMES.

E. HEERMAN
(FROM LONDON)
COSTUMER

1566 Broadway,
Extracts from Letters and Testimonials:

ROYAL HAYMARKET THEATRE, LONDON.
Mr. E. Heerman is a very clever costumer and a man you can rely upon. Herbert Beerbohm Tree.

Mr. Heerman.—The dresses are beautiful. You have women in their own sphere.
Mrs. Patrick Campbell.

I cheerfully recommend Mr. E. Heerman to managers requiring artistic costumes. His extensive experience should make him exceedingly serviceable to American managers. Wm. Craig Henderson,
New York Office American Extravaganza Co.

A NEW DEPARTMENT.

NEW COSTUMES ON HIRE

Moderate Prices.

Estimates Free.

MAIL ORDERS SPECIALLY ATTENDED TO

Blanche Ke
GOWNS
and Stage Costumes of
all descriptions.

247 West 48th Street, N. Y.

**WIGS
TOUPEES**

Cress Paints and Face Powders
SATISFACTION GUARANTEED.

Send for Illustrated Catalogue.

CHAS. L. LIETZ,

No. 39 West 58th Street, New York.

WOLFF, FORDING & CO.,

COSTUMERS.

229 & Tremont St., Boston, Mass.
COSTUMES for any occasion furnished on short notice.

15,000 New Costumes on hand.
Estimates on productions furnished free.
Ladies' Stage, Street, or Evening Gowns furnished.

SOMETHING NEW

A MERCHANT TAILORING DEPARTMENT.
When in Boston call and see us.

M. HERRMANN

COSTUMER.

20 West Twenty-Seventh Street.

Near Broadway.

**HAWTHORNE
COSTUMES.**

Special designs made for Classic and Historical Plays, Operas, etc., etc.

STUDIO, 251 FIFTH AVENUE.
ELEVATOR.

The Eaves Costume Company

63 EAST 13th STREET, NEW YORK.
We prepared to furnish Costumes in any number desired, on hire, rental to apply to purchase. Largest stock, lowest estimates, and superior work.
Over 5,000 Costumes constantly on hand.
Goods sent to all parts of the U. S. or Canada.

GOWNS

"Macdonald" fashionable dressmaker of 46 West 64th St., offers special inducements to professionals. A perfect fit and good workmanship guaranteed.

D. GODINO.

Artistic theatrical shoemaker. Boots, Shoes, Dancing Slippers, etc. All goods guaranteed perfect.
100½ W. 25th St., New York, one door from 6th Ave.

DRESSMAKER (French) artistic theatrical costumes at home or out by day; elegant cutting and excellent fitting; daily 93. 421 W. 40th St. MME. ROHAN.

WANTED

Good attractions for State Fair dates. Week of Oct. 14th. An Opera Co. preferred. Apply at once to GEO. D. MEARES, Mgr.
HALES, N. C.

ENGAGEMENTS—Twelve engagements guaranteed to pupils.

The Edwin Forrest School of Dramatic Arts
ROBERT G. MAGEE, Director.
121 Claymont St., PHILADELPHIA, PA.

IF YOU CANNOT Collect Your Salary, Call Upon
M. STRASSMANN,
COUNSELOR-AT-LAW, 32 Second Ave., N. Y., City.
Theatrical claims and contracts a specialty.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

THIRD CONSECUTIVE SEASON.

**Tony Williams**

GEN. NOTE SHAYER (original), with WARD AND VOKES.

"Tony Williams as a character and dialect comedian stands in the front rank."—BOSTON HERALD.

THIRD CONSECUTIVE SEASON.

**GILBERTIE LEAROCK**

NERA MANN, The Book Agent, with Ward and Vokes.

"Gilbertie Learock as Nera Mann, a female book agent, played her role with spirit and originality."—N. Y. HERALD.

ANNA O'KEEFE

DISENGAGED.

Apply care MIRROR office.

Lillian Lawrence

Opening Sept. 7th in The New South.

CHARD AVENUE THEATRE STOCK CO., PHILADELPHIA, PA. SEASON 1896-97.

JARBEAU

ADDRESS THIS OFFICE, or care ROBERTS & EBERT, Agents.

**LAURA
ALBERTA**

Address MIRROR.

DUNCAN PRESTON

SEASON 1896-97.

LIEUT. HAWKSWORTH in THE GIRL I LEFT BEHIND ME.
Address Empire Theatre, N. Y.

MR. AND MRS. GRANDIN

PRODUCING ROMANTIC PLAYS:

At the Carnival, Eugene la Tour, Camille, Deborah, etc., etc.

UNDER THE DIRECTION OF
MR. AND MRS. GRANDIN, WILLIAM T. FENNESSY,
"Rustic Week" Patchogue, L. I. Heck's Opera House Cincinnati Ohio.

ANNIE DACRE

AT LIBERTY.

Baroque and Comic Opera.

Address 37 W. BOULEVARD.

GENEVA PARKER

AT LIBERTY.

Boys, Rough and Refined Male Impersonations.

Address MIRROR.

NELLIE CALLAHAN

AT LIBERTY.

"Little Major" in Northern Lights. "Jenny Buckthorn" in Shenandoah. "Cinders" in Lost Paradise, etc.
Address 114 East 25th Street, New York City.

ISABELLE EVESSON

Leading Business with Charles Frohman's Co.

SEASON 1896-97.

AT LIBERTY

ROSE STAHL

LEADING BUSINESS.

Address 162 West 50th Street, New York City.

VIVIAN BERNARD

Cleopatra Lillian Snowdrop in the Mummy, Season 1896-97.

FRANK W. LANE

MANAGER OR TREASURER.

N. Y. AT LIBERTY. Invites offers for Season, 1896-97. Seasons '98-'99 '95 "Tim the Tinker" Co.
A 1 REFERENCES. Address 3 Appleton St., BOSTON, MASS.

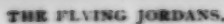
HERBERT Q. EMERY

Last three Seasons Manager, Congrove and Grant's Own Dazzler Co.

AT LIBERTY.

Address 365 W. 28th Street.

GREAT AERIAL ARTISTS.



THEATRES AND ROOF-GARDENS.

Keith's Union Square.

Hammerstein's Olympia.

Proctor's Pleasure Palace.

Proctor's.

Koster and Bial's.

Grand Central Roof-Garden.

The principal feature is the Welrios Troupe who make their American debut in an electrifying

Tony Pastor's

Casino and American Gardens.

Madison Square Roof-Garden.

LAST WEEK'S BILLS.

Jean Ciesiont and his trained pets made the laughing hit of the night. He introduced his full act for the first time. He first brought on a trained donkey and put him through his paces. A trained boar came next, but he did not do any thing very interesting. A couple of educated roosters were then presented. Their specialties was crowing at the word of command. One of them, at the suggestion of his master, crowed first in a high voice and then in a low tone. The musical poodle was then exhibited, and his performance of "The Last Rose of Summer" brought forth enthusiastic applause. Ciesiont wound up by disenchaining a young pig from

VAUDEVILLE.

The Schiller Specialty Co.

The finest vaudeville theatre in the West. Only first-class acts considered.

For Time, apply ROBERT BLEI, Mgr., 714 Schiller Building.

Also Chicago's New Music Hall, 39th and Cottage Grove, Opens

THE ROYAL

LEOLA MITCHELL.

"THE LIVING DOLL"

Re-engaged at Hammerstein's Olympia, after a trial performance until the opening of Ida Fuller's Vaudeville. Address care Minnco.

If you have any business with the Irish laughter-maker, address

HERBERT CAWTHORN

Cave MIRROR.

THREE-MAHR SISTERS-THREE

ACROBATIC DANCERS.

AT LIBERTY.

Address this office.

TONY PATTON.—The Kineopticon, under the direction of A. Curtis Bond, was placed on exhibition here last week. The first few showings were not very successful, owing to some trouble with the light, but toward the end of the week everything worked smoothly and the pictures were applauded. The Kineopticon is similar to the Vitascope and other inventions. The pic-

LEOLA MITCHELL'S HIT.

LA LOIE GETS A PATENT.

Loie Fuller has secured a patent on a new dancing dress, which she will use this season.

ELOCUTION, ACTING, ETC.

**EMPIRE THEATRE
DRAMATIC SCHOOL**
NEW YORK CITY.

A practical Training School associated with Mr. Charles Frohman's Empire Theatre, from among the students of which will be selected recruits for his numerous dramatic organizations.

SPECIAL INSTRUCTORS:

Miss ADELINE STANHOPE,
Mr. ALFRED FISHER,
Mr. NELSON WHEATCROFT.

ROSA RAND

Teacher of Elocution and Dramatic Culture

STUDENTS PREPARED FOR
THE STAGE PLATFORM AND
SOCIAL CIRCLE. PARTICULAR
ATTENTION GIVEN TO
COACHING PROFESSIONALS
AND AMATEURS.

Residence: 345 West 58th St., New York.

Mrs. HENRI DRAYTON

Preparatory lessons in

VOCAL AND INSTRUMENTAL MUSIC.

787 Prospect Place, Brooklyn, E. D.

TERMS MODERATE.

Refers by permission to Jessie Bartlett Davis.

Chicago School of Acting.

APPLY TO

HART CONWAY, Director.

Hendel Hall, 40 E. Randolph St., Chicago, Ill.

STAGE DANCING.

Trial Free. Positions procured. Specialty Solo
and Ballet Classes daily. Inventions. Sensations our
Specialty.

NOTICE MANAGERS: Ballets Arranged; Ballet
Girls Furnished for Companies; also Solos.
Call, select our clever people. Best reference. Oldest
school. Terms low. Two teachers. Circulars.

PROF. DARR,

1788 S'way, 58th St.

MR. PARSON PRICE

(Former Pupil of Garcia.)

VOICE CULTURE

Speaking and Singing. Teacher of JULIA MARLOWE,
MAUDE ADAMS, LAURA BURT, MARGARET FULLER,
GEO. C. PEARCE, &c. Reference—FANNY DAVENPORT.
Send for Circular. 18 E. 17th Street, New York.

MR HARRY PEPPER

Will receive pupils in voice culture.

NEW STUDIO.

Balanced and Song Singing a Specialty.
1217 BROADWAY, bet. 58th and 59th Sts.

Rose Beckett Maitress de Danse. Originator of
new and up-to-date dances.
214 W. 42d Street, New York.

ALFRED AYERS, 218 WEST 15TH ST., N. Y.
Gives instruction in ELOCUTION—all branches—and
DRAMATIC ART.

SO GREAT

Has been the demand for

THE DRAMATIC MIRROR**DATE BOOK**

For Seasons 1896-97 and 1897-98,
that the entire edition is nearly
sold out. Send at once if you
want one. Price, 25 cents.
Address Date Book Department,
THE NEW YORK DRAMATIC
MIRROR, 1422 Broadway, N. Y.

**A Miniature
Vesuvius**

Inside your head. You know how that
feels. Indigestion, Insomnia, Overwork
—possible causes, Wright's Paragon Head-
ache Remedy the cure, certain as the sunrise. No sci-
entific truth more wonderful than the amount of positive re-
lief contained in one small wafer. Down goes the wafer—
—away goes the headache—up go your spirits. That's
the process. A large box of *Paragon Headache Remedy*
—paid on receipt of 25 cts in stamps, or sample free if
you will send your address. All druggists.
Agents Wanted in every country in the U. S.

CHAS. WRIGHT & CO.
Man'g' Chemists,
DETROIT, MICH.

85c. BY MAIL 85c.

**THE GIDDY
GUSHER PAPERS**

By MARY H. FISKE.

"If beyond this headache and headache we call living
there is any reward for the dwellers on earth, the
crown must rest on that golden head that never con-
ceived an evil thing; the palm must reach that generous
hand that was helpful and open to all."—Giddy Gusher.

WANTED—A MANAGER

to take a half interest in tour of experienced American
"Star" actress, who will furnish plays, pictorial print-
ing, and half capital. Address STAR, care MIRROR.

H. E. MORGAN, MILFORD, MASS.
Wants Good Co. for LABOR DAY, Sept. 7, 1896.
Two New Trolley Lines Opened.

COSTUMES.

E. HEERMAN

(FROM LONDON)

COSTUMER**1566 Broadway,***Extracts from Letters and Testimonials:*

ROYAL HAYMARKET THEATRE, LONDON.
Mr. E. Heerman is a very clever costumer and a man
you can rely upon. Herbert Beerbaum Tree.
Mr. Heerman.—The dresses are beautiful. You have
women in their own sphere.
Mrs. Patrick Campbell.

I cheerfully recommend Mr. E. Heerman to managers
requiring artistic costumes. His extensive ex-
perience should make him exceedingly serviceable to
American managers. Wemyss Henderson,
New York Office American Extravaganza Co.

A NEW DEPARTMENT.

NEW COSTUMES ON HIRE

Moderate Prices.

Estimates Free.

MAIL ORDERS SPECIALLY ATTENDED TO

Blanche Ke
GOWNS
and Stage Costumes of
all descriptions.

247 West 48th Street, N. Y.

**WIGS
TOUPÉES**

Grosse Paints and Face Powders

SATISFACTION GUARANTEED.

Send for Illustrated Catalogue.

CHAS. L. LIETZ,

No. 39 West 38th Street, New York.

WOLFF, FORDING & CO.,**COSTUMERS.**

229 A Tremont St., Boston, Mass.
COSTUMES for any occasion furnished on short
notice.

15,000 New Costumes on hand.
Estimates on productions furnished free.
Ladies' Stage, Street, or Evening Gowns furnished.

SOMETHING NEW

A MERCHANT TAILORING DEPARTMENT.
When in Boston call and see us.

M. HERRMANN**COSTUMER.****20 West Twenty-Seventh Street.**

Near Broadway.

HAWTHORNE**COSTUMES.**

Special designs made for Classic and His-
torical Plays, Operas, etc., etc.

STUDIO, 251 FIFTH AVENUE.

ELEVATOR.

The Eaves Costume Company

43 EAST 13th STREET, NEW YORK.
are prepared to furnish Costumes in any number de-
sired, on hire, rental to apply to purchase. Largest
stock, lowest estimates, and superior work.
Over 5,000 Costumes constantly on hand.
Goods sent to all parts of the U. S. or Canada.

COWNS

"Macdonald" fashionable dressmaker of 46 West
44th St., offers special inducements to professionals. A
perfect fit and good workmanship guaranteed.

D. GODINO,

Artistic theatrical shoemaker. Boots, Shoes, Dancing
Slippers, etc. All goods guaranteed perfect.
100½ W. 25th St., New York, one door from 6th Ave.

DRESSMAKER (French), artistic theatrical costumes
at home or out by day; elegant cutting and excel-
lent fitting; daily 9. 421 W. 40th St. MME. ROHAN.

WANTED

Good attractions for State Fair dates. Week
of Oct. 1st. An Opera Co. preferred. Apply
at once to **GEO. D. MEARES, Mgr.**
RALEIGH, N. C.

ENGAGEMENTS—Twelve engagements guaran-
teed to pupils.
The Edwin Forrest School of Dramatic Arts
ROBERT G. MAGEE, Director.
121 Claymont St., PHILADELPHIA, PA.

IF YOU CANNOT Collect Your Salary, Call Upon
M. STRASSMANN,
COUNSELOR-AT-LAW, 32 Second Ave., N. Y. City.
Theatrical claims and contracts a specialty.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

THIRD CONSECUTIVE SEASON.

**Tony Williams**

GEN. NOTE SHAYER (original), with WARD AND VOKE.

"Tony Williams as a character and dialect comedian stands in the front rank."—BOS-
TON HERALD.

THIRD CONSECUTIVE SEASON.

**GILBERTIE LEAROCK**

HERA HART, The Book Agent, with Ward and Vokes.

"Gilbertie Learock as Hera Hart, a female book agent, played her role with spirit and
originality."—N. Y. HERALD.**ANNA O'KEEFE****DISENGAGED.**

Apply care MIRROR office.

Lillian Lawrence

Opening Sept. 7th in The New South.

GIRARD AVENUE THEATRE STOCK CO., PHILADELPHIA, PA. SEASON 1896-97.

JARBEAU

ADDRESS THIS OFFICE, or care ROBERTS & EBERT, Agents.

**LAURA
ALBERTA**

Address MIRROR.

DUNCAN PRESTON

SEASON 1896-97.

LIEUT. HAWKSWORTH in THE GIRL I LEFT BEHIND ME.
Address Empire Theatre, N. Y.**MR. AND MRS. GRANDIN**

PRODUCING ROMANTIC PLAYS:

At the Carnival, Eugene la Tour, Camille, Deborah, etc., etc.

UNDER THE DIRECTION OF **WILLIAM T. FENNESSY,**
MR. AND MRS. GRANDIN, "Rustic Hook" Patheogue, I. I. Heuck's Opera House Cincinnati Ohio.

ANNIE DACRE**AT LIBERTY.**

Burlesque and Comic Opera.

Address 357 W. BOULEVARD.

GENEVA PARKER**AT LIBERTY.**

Boys; Rough and Refined Male Impersonations.

Address MIRROR.

NELLIE CALLAHAN**AT LIBERTY.**

"Little Major" in Northern Lights. "Jenny Buckthorn" in Shenandoah. "Cinders" in Lost Paradise, etc.
Address 114 East 25th Street, New York City.

ISABELLE EVESSON

Leading Business with Charles Frohman's Co.

SEASON 1896-97.

AT LIBERTY**ROSE STAHL****LEADING BUSINESS.**

Address 162 West 30th Street, New York City.

VIVIAN BERNARD

Cleopatra Lillian Snowdrop in the Mummy, Season 1896-97.

FRANK W. LANE**MANAGER OR TREASURER.**

NOW AT LIBERTY. Invites offers for Season, 1896-97. Seasons '98-'99-'00 "Tim the Tinker" Co.
A I REFERENCES. Address 3 Appleton St., BOSTON, MASS.

HERBERT Q. EMERY

Last three Seasons Manager, Congrove and Grant's Own Dazzler Co.

AT LIBERTY.

Address 345 W. 30th Street.

VAUDEVILLE STAGE

GREAT AERIAL ARTISTS.



THE FLYING JORDANS.

The above is a picture of the Flying Jordans, who began a long engagement at Koster and Bial's Music Hall last week.

There are five people in the group, but the little girl, who is only eight years old, is not allowed to appear in New York. This omission does not detract from the value of the act, as the four remaining members are sufficiently clever to carry any audience off its feet.

Mr. Jordan and his daughter, Rosie, have been rehearsing a novelty for some time past, and last week it was shown for the first time in public. It consists of a triple somersault and catch, which trick has never been done before in any part of the world. Mr. Jordan hangs by his feet from a trapeze hanging still. The girl swings from above, and leaving the trapeze on the swing, makes three complete revolutions and is caught hand to hand by Mr. Jordan.

The trick invariably causes a sensation, and the performers are recalled repeatedly. One evening last week a very large number of prominent acrobats and gymnasts were present, and when they saw the wonderful feat, and realized that what had hitherto been considered an impossibility, had been accomplished, their enthusiasm knew no bounds. They shouted, and yelled and threw up their hats and recalled the performers again and again. The rest of the audience, although not fully aware of the difficulty of the feat, joined heartily in the enthusiastic applause. Acrobats who read of this will appreciate the difficulty of carrying the trick to a successful conclusion. There are very few male acrobats in the world who can do a double somersault and catch. To Miss Rosie Jordan belongs the honor of being the first female acrobat to do a double somersault and catch; and now she has added to her fame by her latest marvelous achievement.

Mr. Jordan has been in the profession for twenty years. About eight years ago he began doing aerial work, as he found it more profitable. He and his family have traveled all over Europe, and have created a furore everywhere they have been seen. He was born in America, and is particularly proud of his success in competition with the most famous European performers. He is a firm believer in the United States, and is a Yankee to the backbone. His present engagement at Koster and Bial's is for three months, and his time is booked for many months to come.

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

New views are shown on Lumiere's Cinematograph, which remains the principal attraction. The vaudeville bill is headed by Mr. and Mrs. Sidney Drew in a new sketch, called A Model Young Man, for the first time on any stage. The other performers are the Three Nightingales, ring performers; Hines and Remington, in an East Side sketch; the Mendoza Sisters; Ray Burton, dancer; Nelson and Milledge, comedians; Colby and Way; the Baggesens, contortionists; Collins and Collins, Charles S. Prince, and others.

Hammerstein's Olympia.

Papinta in her myriad dances is the principal card this week. Leola Mitchell, "the living doll," is next. The others are Rachel Walker, "the Creole Nightingale," the three Martine Brothers, acrobats; Bennett and Kato, contortionists; May Howard, vocalist; Professor Hampton's dog circus; Nelson, Glimmeretti and Demonio, acrobatic comedians and grotesques; Almont and Dumont, musical artists, and Senorita Baranco, dancer.

Proctor's Pleasure Palace.

The bill includes Rosie Rendel, transformation dancer; the Elk Trio, eccentrics; Morton and Revelle, sketch artists; George E. Timmons, Irish harpist and vocalist; Jeannette Lewis, assisted by William Milliken, in a sketch called Weep and You Weep Alone; Leonard and Burdard, Irish comedians; Eleanor Falk, comedienne; Engstrom Sisters, Mlle. Jean Sautier, singer; Gordon and Lick, musical comedians; Kenney and Bassell, knockabouts; Nick Adams, comedian, and Fannie Leslie, contortionist.

Proctor's.

John and Harry Dillon head the list, singing new songs. The others are Ben F. Grinnell and Charles Fostelle, comedians and burlesquers; Price and Steele, acrobatic comedians; Louise Montrose, comedienne; Charles Robinson, Irish comedian; Bates and Bates, musical comedians; Lewis and Elliott, sketch team; Crosby and Lee, comedy sketch artists; Grace Sherwood, May Wentworth, Marie Calip and Maud Bevington, serio-comics and comedienne; Melrose and Elmar, character changes; John C. Weston, club juggler; Herbert and Kela, "the elastic demons," and Oliver C. Patton, tramp comedian.

Koster and Bial's.

The Flying Jordans, who have created a sensation, and Zaeo, in her dances, are the principal features of a bill which includes Clara Wieland, comedienne; O'Brien and Havel, acrobatic sketch; Clermont and his trained animals; Salmo; Edgar Ely, "the future man;" the Acme Four, and Mason and Healey, comedians.

Grand Central Roof-Garden.

The principal feature is the Welios Troupe, who make their American debut in an electric

cal pantomime called Love and Intrigue. The coryphees appear in a gold and silver ballet. The other performers are H. L. Stewart, aerial bicyclist; Maud Lancaster, vocalist; Ward and Lynch, comedians; Lottie Mortimer, comedienne; the sisters Beaumont, duettists; Mme. Plank's trained lions and cubs; Les Voujeres, duettists, and Kiralfy's ballet.

Tony Pastor's.

Polly Holmes, "the Irish Duchess," heads a good bill, which includes the Nelson Trio, musical act; Lizzie Ramadan, English dancer; Gould and Burt, sketch artists; Clark and St. Clair, in "the female barber;" John T. and Lulu Keenan, comedy sketch; Val Vimo, juggler; Besse Searle, descriptive vocalist; Lulu Theis, serio-comic, and the Kineopticon, with its moving pictures.

Casino and American Gardens.

This is the last week of those resorts. Della Stacey is the Casino's star, and Hope Booth continues to pose at the American. A monster testimonial will be tendered to Manager John W. Hamilton at the Casino roof on Sept. 1, at which a number of prominent stars will appear.

Madison Square Roof-Garden.

Caron and Herbert, the comic acrobats, and Press Eldridge head the list. The others are Lucile Sturges, Rae and Maynard, The Four Malesons, Alburton and Bartram, Estelle Winston, Tatal and Abnechi, Leona Lewis, and Master Daniel McCarthy.

LAST WEEK'S HILLS.

KEITH'S UNION SQUARE.—George Fuller Golden made his reappearance here last week and received a warm welcome. He told some new stories about his friend Casey and commented glibly on the bicycle craze and the 16 to 1 muddle. Stinson and Martin kept the audience in constant laughter while they were on the stage. Mr. Stinson fairly bubbled over with good humor, and his partner assisted materially in amusing the audience. This is one of the acts that can be seen over and over again, as it is entirely out of the cut and dried line. The DeForests gave a splendid exhibition of all kinds of fancy dancing, making a decided hit. Their finish, which included some excellent comic pantomime work, was very clever. Mazur and Mazette were amusing in an acrobatic way as the tump and brakeman. Riley and Hughes introduced their new plantation sketch, in which they showed their ability as comedians and dancers. Loring and Leslie were successful with their little comedy sketch. Will F. Denny was liberally applauded for his spirited rendition of some new sentimental and comic songs.

Maud Beall Price, a Western entertainer, delivered a carefully written monologue, in which there were some very good points. Her imitation of children reciting at a country school entertainment was particularly good. She has a voice of wide range, and sang a couple of songs excellently. Ben T. Dillon, late star of A Bunch of Keys, appeared in the guise of a country boy, and rattled off a lot of boy gags in very good style. The Quaker City Quartette were seen in their musical blacksmith act, and were applauded for their harmonious rendition of some very pretty songs. The Valdares did some remarkable tricks with their wheels. The Fenz Brothers sang several duets in several languages, and the Whitney Brothers played all sorts of music on different instruments equally well.

Lumiere's Cinematograph continued its success. The new views were "Feeding the Goats," "The Premiere Dancer," and "The Swan." The military pictures aroused the usual enthusiasm.

KOSTER AND BIAL'S.—The opening of the regular season of 1896-97 occurred here last week. By great good luck the intense heat of the week before had subsided, and the evening was delightfully cool, so the large audience enjoyed the performance in perfect comfort.

The principal attraction was Zaeo, a European performer, whose name has starred at us from every fence and wall in the city for weeks past. She presented an act consisting of six posing and dancing pictures, which were billed on the programme as follows: 1. Ornate Poses. 2. Aurorian Rays. 3. Farfalla Metamorphosis. 4. Angelic Dream of Kalesithenos. 5. Sylph Contortrix. 6. Athenian Sorceress. The dances were similar to those given by Loie Fuller, with some new light effects. The lighting was as intricate and brilliant a piece of work as has ever been seen here. For the last three dances fifteen or twenty large mirrors were used, which added greatly to the effect. In the last dance it seemed as though the stage was one mass of red, white, and blue flames. Zaeo must be credited with being a magician as well as a power and dancer. In the Farfalla Metamorphosis she made herself appear much smaller and more lithe and graceful than in any of the other dances. Even her face was changed, and bore a striking, almost lifelike resemblance to that of Clara Wieland.

The Flying Jordans made a tremendous hit with their work on the trapeze. The audience held their breath as they flew through the air and performed the various evolutions for which they are famous. The act wound up with a triple somersault and catch, which, it is said, has never been done before. They bowed themselves off amid a great burst of applause.

The Vassar Quartette, consisting of Blanche Chapman, Cora Macy, Josie Intropodi and James A. Sturges, made their first appearance at this house and scored a genuine hit. Their singing and comedy work was thoroughly enjoyed by the audience, and each member made an individual hit. Their rendition of "Only a Little Valler Coon" was particularly good.

Clara Wieland made her reappearance and was loudly applauded by her many admirers. She has an entirely new repertoire and was obliged to respond to several encores. O'Brien and Havel made a great laughing success with their sketch, in which O'Brien does some extremely clever acrobatic work as a tough newsboy. They were recalled again and again.

Caroline Hull and Eleanor Falk, two American comedienne, made separate and distinct hits with their songs. Miss Hull's remarkable voice was heard to advantage in some pretty songs, and she displayed the range of it by singing a verse of Ben Bolt in three different voices. Miss Falk sang some negro songs extremely well.

Jean Clermont and his trained pets made the laughing hit of the night. He introduced his full act for the first time. He first brought on a trained donkey and put him through his paces. A trained bear came next, but he did not do anything very interesting. A couple of educated roustabouts were then presented. Their specialty was crowing at the word of command. One of them, at the suggestion of his master, crowed first in a high voice and then in a low tone. The musical poodle was then exhibited, and his performance of "The Last Rose of Summer" brought forth enthusiastic applause. Clermont wound up by disentangling a young pig from a

VAUDEVILLE.

SCHILLER THEATRE

Randolph St., Chicago, Ill.

The Schiller Specialty Co.

The finest vaudeville theatre in the West. Only first-class acts considered.

For Time, apply ROBERT BLEI, Mgr., 714 Schiller Building.

Also Chicago's New Music Hall,
39th and Cottage Grove, Opens Sept. 5

THE ROYAL

LEOLA MITCHELL.

"THE LIVING DOLL"

Re-engaged at Hammerstein's Olympia, after a trial performance until the opening of Ida Fuller's Vaudeville.

Address care Mirror.

If you have any business with the Irish laughter-maker, address

HERBERT CAWTHORN.

Care Mirror.

THREE-MAHR SISTERS-THREE

ACROBATIC DANCERS.

AT LIBERTY.

Address this office.

dozen cloth wrappings, while the porker kept up a continual squealing, which was finally stopped with a nursing bottle full of milk. Mons. Delphino was seen in a very clever musical speciality. The performance concluded with Edison's Vitascope. The Chutes and May Irwin's kiss received a good deal of applause.

The opening was most auspicious. Manager Bial and Business Manager McConnell stood in the brilliantly illuminated foyer and welcomed their friends. Their faces beamed with satisfaction as they saw the gathering of people which filled the great hall from top to bottom and flowed over into the roof garden as well.

A number of improvements have been made in the music hall, and it is now more comfortable than ever.

PROCTOR'S PLEASURE PALACE.—Ben F. Grinnell and Charles Fostelle made a big laughing hit with their singing, dancing, and travesty work. Mr. Grinnell is one of the best all round comedians now before the public and his partner is equally clever in his line. John and Harry Dillon sang some new parodies which won applause. Their latest is to the air of "Throw Him Down, McCloskey," and dealt with both sides of the political question. When they said "Throw Him Down, McCloskey," a super rolled in from the wings, wrestling with a dummy supposed to be Bryan, which he jumped on, to the delight of the majority of the audience.

Flakowsky, the animal imitator, made a big hit in his very clever act. His throat must be made of cast iron to stand the wear and tear he subjects it to. James Richmond Glenroy was amusing in his Irish comedy act, his epitaph jokes made a hit. Ed. B. and Rolla White did a very clever boxing and bag punching act. S. W. Town performed some very clever work on the bicycle. Louise Montrose, late of The Black Crook, sang and danced and won several encores. Grace Sherwood, May Wentworth, May Lovington and Vallie Egar sang topical and popular songs. Mason and Healey made no end of fun with their sketch in which the difference in their heights is made the basis of their tomfoolery. Melrose and Elmar sang well, and Herbert and Kohn proved their right to be called "The Elastic Demons."

PROCTOR'S.—Will H. Sloan, assisted by William Curley, presented his "tramp and policeman" sketch, which met with great favor. The Farina Sisters sang songs in nine languages, and won applause after each one. Of course they wound up with "The Red, White, and Blue." Mlle. Oceana did some very difficult contortion and acrobatic work. Florence Wolcott, late prima donna of Rob Roy, sang some high-class ballads charmingly. Norman, the human frog, proved himself very supple, and did some marvelous twists. Bella Sachs won applause with her songs, which she sang in French and English. Leslie and Tenley made some disconnected remarks. Short and Edwards were amusing in their musical sketch. New songs were sung by Annie Leslie, Kittie Clark, and Ida Nicolini, who sings negro songs in a dialect all her own.

W. E. Whittle, the ventriloquist, did some very clever vocal tricks. George R. Brennan and Henrietta Wheeler appeared in a sketch called The Wrong Overcoat. In their final song they introduced some topics which were in the paper the day before, and the audience, taken by surprise, gave them a recall. Bancroft and White and Dawson and Farlow were seen in entertaining sketches. The latter team are very good dancers. Kid Koster juggled on the wire, and Ted Simonds sang some new parodies.

Number 15 on the programme read: "H. Fingleton, Chiefly Chat," "H." proved to be a smart looking man, dressed in a Prince Albert coat, who proceeded to reel off a monologue on current topics. He has modeled his act on that of J. W. Kelly, but lacks that indefinite something that made Kelly stand alone. Mr. Fingleton ought to have his full name printed in the programme, he will never become famous as simple "H."

GRAND CENTRAL ROOF-GARDEN.—Freddie Huke made her New York reappearance here last week and sang some new English songs. Sherman and Morissey did their funny acrobatic act. Meyer Cohen sang "The Handicap" and other songs. Kiralfy's ballet was applauded, and the work of Proto and Arnold Kiralfy won great favor. Pianka and her lions made a big hit. Others who were successful were Shayne and Worden, Gilson and Matthews, and Wuthrich and Weimar.

TONY PASTOR'S.—The Kineopticon, under the direction of A. Curtis Bond, was placed on exhibition here last week. The first few showings were not very successful, owing to some trouble with the light, but toward the end of the week everything worked smoothly and the pictures were applauded. The Kineopticon is similar to the Vitascope and other inventions. The pic-

tures shown included one of a train issuing from a tunnel, the waves at Dover, England, the beach at Brighton, lifting the bridge over the Thames, a scene from the last English Derby, a view of the Seine near Paris, and the boxing kangaroo. The machine has been put in perfect running order, and will no doubt be a strong feature of the bill for weeks to come.

Omea, the Persian magician and illusionist, made her reappearance with success. The Midgeleys were as funny as ever in their "kid" sketch. The Metropolitan Three sang exceedingly well and won several encores. The Fremonts presented their East-side sketch in brisk fashion. Canfield and Carleton received the welcome always accorded sterling favorites; their comedy work and singing met with great appreciation as usual, and they were recalled again and again. Billy Carter brought melody from his banjo. The Silvers sang sweetly, backed up by some pretty stereopticon views. Casey and Le Clair were very amusing in their Irish sketch, it is one of the best of its class. Lancaster and Collins did some exceedingly clever acrobatic dancing. The Travellers presented their illusions and shadowgraphs. Curtis and Gordon punched bags and each other with equal facility. Murphy and Burke were funny in an Irish sketch, and Mabel Russell sang some pretty up to date songs.

HAMMERSTEIN'S OLYMPIA.—Fregoli finished his engagement, which has continued without a break since May 9, on Saturday evening. He won as much applause as ever, and was recalled a number of times at the conclusion of his act. He was presented by Manager Oscar Hammerstein with a magnificent gold watch as a token of his appreciation of Fregoli's great success at Olympia.

Papinta made her reappearance, and the warm welcome she received showed that the New Yorkers had not forgotten her during her short absence. Her dances are more bewildering than ever, several new effects having been added since her last appearance here. Her performance aroused the greatest enthusiasm.

Little Leola Mitchell, who was tried on Monday evening, proved so satisfactory that she was immediately engaged. Her "living doll" specialty, and her splendid rendition of the aria from Il Trovatore, took the house by storm.

The Columbia Quartette sang some songs of the plantation in first-class style. Rachel Walker's fine voice was heard to great advantage. May Howard continued her long successful run. Lizzie Ramsden danced in a dozen different costumes with great success. Johnson, Davenport and Lorella, and the imperial Japanese troupe and Mlle. Vera displayed the acrobatic honors, and the Sisters Beaumont introduced some neat songs and dances.

CASINO AND AMERICAN GARDENS.—Della Stacey appeared in her much advertised creation, "Undine, the Water Sprite" at the Casino roof-garden. The act consists of a series of dances, done in a very scant costume behind a rain effect which falls near the foot-lights. Miss Stacey is not exactly a "sprite" and her movements, to make a pardonable pun, were anything but "spritely." The specialty lasted but a few minutes, and it finished so suddenly that the audience did not realize that it was all over until the orchestra had gotten half through its "That'll be about all" march.

The other prominent performers were Hodges and Launchmere, who made a decided hit with their singing and dancing sketch, which is exceedingly entertaining. The Mahr Sisters were also warm favorites and their acrobatic dance met with great favor. John W. Ransome of course made a hit with his impersonation of Mark Hanna.

At the American Zelma Rawlston had everything her own way, and her songs were repeatedly encored.

MADISON SQUARE ROOF GARDEN.—Fields and Lewis, Press Eldridge, and Inro Fox divided the laughs here last week. Clotilde Antonio posed gracefully, Nellie Seymour was a typical tough girl, and the Aolian Trio sang sweetly.

LEOLA MITCHELL'S HIT.

Leola Mitchell, "the living doll," went on at Hammerstein's Olympia Roof-Garden on Monday evening of last week as an extra turn, and her success was so pronounced that she was at once engaged for the remainder of the week. This week she is one of the special features of the bill, owing to the impression she made at every performance last week. Miss Mitchell has been in New York only three weeks, and has reached the top rung of the ladder of popularity already.

LA LOIE GETS A PATENT.

Loie Fuller has secured a patent on a new dancing dress, which she will use this season,

The dress, instead of being fastened at the waist or shoulders, is attached to an aluminum crown which rests on the dancer's head. The object of this device is to allow the dress to fill a larger space in the air when it is manipulated with the wands, which are attached to the inside of the skirt. The patent also covers the pattern, or design of the dress, which is covered with serpents in various squirming positions.

THE KELLY BENEFIT.

The benefit tendered by the profession to the widow of the late J. W. Kelly, "the Rolling Mill Man," which took place at the Academy of Music and Tony Pastor's Theatre on Sunday evening last, was a great success. The receipts from the sale of tickets, programmes, and flowers were about \$3500.

There were forty numbers on the programme and nearly all of the artists appeared. The entertainment was long and varied, and the performers were all well received. Those who appeared were Tony Pastor, Andrew Mack, Maggie Cline, Weber and Fields, George Foller Golden, Alice J. Shaw, the whistler, and her twin daughters, Sam Bernard, Lizzie B. Raymond, George H. Wood, Imogene Comer, Jennie Veamans, Bobby Gaylor, Baby Lil, Maxwell and Simpson, Dolan and Lenhart, Clara Thropp, George Graham, Wil and Collins, Harvey J. Howard, Frank D. Bryan, Smith and Campbell, Dave Warfield and Lee Harrison, Little Belle Hatten, Horace Golden, and Barney Reynolds. The cinematograph was loaned from Keith's, Lon F. Shaw giving the explanatory talk. James I. Armstrong and Thomas Martin attended to the business behind the scenes, and Sam Bernard made a very efficient stage manager. Among the women who sold flowers and souvenir programmes were Annie Hart, Bonnie Thornton, and May Howard.

WEBER AND FIELDS'S OPENING.

Weber and Fields will open their Broadway Music Hall on Sept. 5. The following performers are under contract to appear there: Lottie Gilson, Ross and Fenton, Bobby Gaylor, John T. Kelly, John Kernell, Russell Brothers, Jennie Veamans, Sam Bernard, Thomas J. Ryan, Truys, Caron and Herbert, the Great Lip, the Rays, the Avalon, Fields and Lewis, Mc. voy and May, James F. Hoey, the Garrisons, Johnson, Davenport and Lorella, Mazuz and Muzzett, three brothers Rossi, Forest and King, four Salisbury Brothers, Healy and Marba, Lillian Swain, Cushman and Holcombe, Yolande Wallace, and Albertus and Bartram. Weber and Fields will not appear at any New York theatre except their own.

LEILA FARRELL IN VAUDEVILLE.

Leila Farrell, who made a sensation with her beautiful face when she appeared in Adonis ten years ago at the Bijou, is about to return to the stage. She made her first appearance in the company headed by Little Corinne, and later on came to New York. She was in Nat Goodwin's company for a while, and, falling ill, she was ordered to California by her physician. She recovered her health and made a trip around the world. During her stay in Europe she studied the methods of all sorts of comedienne, and framed a specialty in which she hopes to make a hit. She will probably appear at the Standard Theatre.

MAIN'S CIRCUS SUFFERS.

The sale in which the money of Walter L. Main's Circus was kept was blown open on Wednesday night last while the circus was on its way to Tom's River, N. J., and \$800 in silver was stolen. A bag containing \$300 in gold, which the robbers evidently mistook for pennies, was not touched.

Two employees named Smith and Duffy began spending in a lavishly on Thursday, and the treasurer, suspecting them, had them arrested. All of their pockets were stuffed with the free silver. They were held for the Grand Jury.

"SWEET CHARITY."

A big entertainment was to have taken place in a tent at Far Rockaway on Sunday, Aug. 16, for the fresh air fund. The stars were Lillian Russell and Albert Chevalier. A terrible storm arose, the tent shook, and the people fled in terror without asking for return checks. Over 7000 tickets were sold at a dollar each, but as no one knows now who is entitled to admission the managers of the affair have decided to call the whole thing off, and those who expected a big bargain in the way of an entertainment will have to be satisfied with the reflection that "charity covers a multitude of sins."

MARGUERITE IN REHEARSAL.

Rehearsals began on Saturday for Oscar Hammerstein's spectacular opera and ballet, Marguerite, which enjoyed such a profitable run at Olympia last season. Mr. Hammerstein has spent a large part of his Summer devising new situations and pictures for the piece, so that Marguerite will be almost like a new attraction when it is presented at the opening of the Olympia Music Hall season.

FREGOLI HONORED.

Fregoli closed his engagement at the Olympia Saturday in a blaze of glory and enthusiasm. Seldom has vaudeville artist been so honored. Mr. Hammerstein gave him a gold watch, and on Sunday the Italian Association of this city tendered him a big banquet at Argo Park, Staten Island.

VAUDEVILLE JOTTINGS.

John C. Kice and Sallie Cohen are among the engagements for Proctor's Pleasure Palace.

Mazie King, who has danced in the principal vaudeville houses with Lila Hahn, has taken a new partner, Elsie Lower. The team has signed with William Barry for the season, and will not be seen in vaudeville until next Summer.

Hadley and Hart are at Haslan's Point, Toronto, this week. They will shortly begin a tour of the Keith circuit.

Ree Vaughn, who last week finished an engagement at the Lake Erie Park Casino, Toledo, has made a hit in her new songs, assisted by Master Clarence Wieland, who whistles from the gallery, and has been engaged for a return date.

Hier, Burke and Randall, of "Trick Cottage" fame, have separated. Hier, Burke and Belmar will be the team in future. The entire act will be changed and new features added, comprising a musical novelty and a new departure in the acrobatic world, to be known as "A Trick Cottage Musical."

Mark Thall left New York on Saturday last en route for San Francisco. He will attend to business for the tour of the Flying Jordans, who may go to Australia next year.

A remarkable collection of stars appeared at the Grand Central Palace Roof-Garden last Wednesday evening for the benefit of the Junior Republic. The list included Weber and Fields, Maggie Cline, John Kernell, Helene Mora, Ross and Fenton, Lily Post, Wood and Sheppard, and the Brothers Rossi.

Josephine Sahel is highly elated with her success in Chicago. She has been one of the best cards played

at the Great Northern Roof-Garden. She will play a two weeks' engagement at the Orpheum, San Francisco, beginning Aug. 30 and on Sept. 17 will sail for Australia by the steamer Alameda.

Fredrick Hoke finished her engagement at the Grand Central Palace Roof-Garden. She returned home from England on Aug. 7, after an absence of several years.

The Valida Twin Sisters sailed for Sydney, Australia, on the Monaca, from San Francisco, on Aug. 20. They are under engagement to Harry Richards, and will appear in his theatres in Sydney, Melbourne, and Adelaide.

Weber and Fields have a new hit on baseball in which they will be seen at the opening of their new music hall on Sept. 5.

James B. Donovan was presented with a gold-headed cane by some friends at his home in Springfield, Mass., last week, when Tony Pastor's company appeared there. The presentation address was made by Mr. Pastor.

Mrs. Alice J. Shaw and her pretty twin daughters whistled at the Kelly benefit on Sunday evening, and later took the train for Boston, where they appear this week.

Hal Busch and John F. Palmer have written a very pretty picture song called, "Only a Child of Fate," which will probably soon become popular.

W. H. Hearst, owner of the Journal, presented William Devere, the "Editor" in Hoy's A Black Sheep, with a handsome gold watch and chain, as a testimonial of his appreciation of Mr. Devere's entertainments at the Summer resorts in behalf of the Junior Republic Fund. Engraved on the front of the case is the following inscription: "To William Devere, Editor of the Townhouse, from the Editor of the New York Journal, Aug. 15, '96."

Johnstone Bennett wrote from Brighton, England, last week. She is going back to Paris, as she is weary of the incessant round of pleasure in England. She has engaged Louis Rosen to write the sketch in which she will appear. To William Devere, Editor of the Townhouse, from the Editor of the New York Journal, Aug. 15, '96."

Papinto is filling her last engagement at Hammerstein's Olympia prior to starting a tour with her own company, Papinto's Superior Vaudeville, which will be under the management of Holpin and Van.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—By the opening of Hopkins's West Side Theatre on Sunday, 23, as a standard attraction house at the 10 20 and 30 cent scale of prices, and the opening of the elegant Grand Opera House at St. Louis on the same date, Manager Hopkins forms an important circuit that is unique in its possibilities, and the public gains by this concentration of his different forces. It is a well-known fact throughout the country that the success of Hopkins's South Side Theatre has been phenomenal, and the popularity has been tremendous and untroubled from the outset. The South Side Theatre will provide the same scale of mixed entertainment, dramatic and vaudeville, that has been successful at the Hopkins South Side Theatre, while the West Side Theatre will present high-class road attraction never before seen at the popular scale. This enables the management to secure the very best of dramatic productions and vaudeville attractions, and goes still further toward establishing the permanency of this excellent form of entertainment and the low prices. The West Side Theatre is undergoing the process of improvement in every direction, and the opening attraction, Uncle Josh Spruceby, is a successful play constructed on the lines of The Old Homestead and such standard plays. The bill at Hopkins's South Side Theatre last week was the best of the season, and the house was never in the history of Chicago amusements has been an individual attraction that has excited such general interest and contains a fund of enjoyment, instruction and entertainment as the Edison's wonderful Vitaphone. Last week's dramatic card was as strong as the dramatic card presented that interesting military drama, Captain Hearn, U.S.A., with complete stage accessories and a full company of local militia. The vaudeville was headed by the celebrated descriptive harpist, Bernard Dylia, whose appearance invariably means a hit, and includes these master artists of the harp, Mays and Hammer, the mysterious magicians, Zieka, whose tricks present a complete stage of Hermann and Keller; the grotesque comedians, Lord and Rowe; the favorite vocalists and whistlers, the four Angela Sisters; the wonderful child singer and character artist, Annie Laughlin; the Ford Brothers, in black face fun, and a number of others.

Musical Temple Roof-Garden: A very evenly balanced company of vaudeville stars entertained crowded houses throughout the week. Willis P. Sweetman, the original, made his usual hit; Hilda Thomas also pleased immensely, assisted by Frank Barry. Lillie Western came in for her share of the honors. The others were Hecley and Marby, Milton Carson, Bessie Phillips, Dave Brothers, Emma, Ellen and Lela.

Chicago Opera House: Manager Castle offered a good show, which was given by Rita De Angeles, Pearl Alexandra, Bradford and Nuan, Essie Clifton, Frank Hamilton, Will Nabeville, Mlle. Ross, De Philippines, Alice Gilmore, Stewart Sisters, Howard Poston, Hayes and Post, Raymond and Clark, Lew Hawkins, and others.

Great Northern Roof-Garden: The week was given over to special nights, all of which were very successful. The company included: Josephine Sabel, Cora Rout, S. Hoffer Brothers, Gilmore and Leonard, Julie Ring, E. J. Jones, and Smith and Cook.

Sam T. Jack's Opera House: Sam T. Jack's, big road company, appeared in the burlesque The Bull Fighter. Specialties were given by Maude Harvey, Ada Burnett, Mamie Lamb, and Charley Banks. Business and the show was good.

Ferris Wheel Park: Manager Thomas Pryor presented a programme of vaudeville that presented a fine show. Delmore and Lee, Albert Hawthorne, Rachel Brothers, Zazellen and Vernon, Vetter and Ginar, Kerns and Cole, Florence Beach, and Nellie Leslie and Truly Shattuck, two accompanied singers, who were very pleasing.

Orpheum Music Hall: On the programme were: Jeanette Burres, Marie Darcy, the Rogers, C. G. O'borne, Carey and Hayes, DeVaux and Young, Blanche LeClair, and two ballets.

The Lyceum reopens early in September. Manager Thomas L. Grenier has again spent a lot of money in the alterations, and when the opening occurs the place will present a very handsome appearance.

HARRY EARL.

JERSEY CITY, N. J.—The cozy Bon Ton Theatre opened for the season 23 with James F. Hoey, the story teller; the two American Macs, Irish knockabout comedians; Trowell, shadowgraphist and juggler; Meyer Cohen, illustrated baritone soloist; Ritchie, bicycle comedian; Lillian Perry, song and dance; Dely and Devere, sketch, Wood Sisters, duettists; and Lantz and Greve, music-l comedians; George Croog in the new orchestra leader.

WALTER C. SMITH.

SARATOGA SPRINGS, N. Y.—Hotel Todd Summer Garden (D. E. Kirkpatrick, manager): Return engagement of the general favorite, May Eddyson, retained for one more week. Babe Nell, in grotesque and contortion dances. The newcomer is Sabra Leanne, song and dance.

MANFIELD, O.—Lake Park Casino: Gerlie Cochran, Joe Hardman, Professor Abt, Hodgkins and Leith, Florence Townsend, and Billy Jaxon closed week of 10 to fair business. For week of 17: The Six Rhinestart Sisters, Lester and Williams, and the Lyceum Quartette.

SPRINGFIELD, MASS.—Pond's New Market Theatre closed with the hot wave on account of poor business, and the next show will begin a circuit of the country fair. Tucker's Parlor Theatre will open for their Winter season the first week in September.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): A bill of unusual excellence was greeted by packed houses all the week. Rose Snow, the tramp of 1892, and Lydia Veasman Titus were the features, and the old favorites held their own. Coming 17: Staley and Beck, Bellman and Moore, the Mallen Sisters, and Marie Maginal.

SAN DIEGO, CAL.—Mission Chills Pavilion (D. E. Foote, manager): This house was formally opened 8, with a good bill, and was packed to suffocation 8, 9.

DAYTON, N. J.—Salter's Willow Haven Casino (William D. Salter, proprietor and manager): The usual vaudeville is given this week, the bill being made up of twenty turns. Business continues good.

PIQUA, O.—Midway Park (Hardy and Sank, managers): The greatest week's co. consists of Gerlie Cochran, the baby animal wonder, St. Clair and Lorenas; Hal S. Stephens, mimic; and Otis Rowers, comedian. Attendance fair.

CANTON, O.—Myers Lake Olympia (L. B. Cool, manager): The week began successfully 16 with the following bill: La Petite Freddie, Madame Elvira,

A MIGHTY COLUMN OF SONG.

The Foundation of which is "Merit."

A glance at the list will convince! The largest variety and plenty of each style. All can be satisfied, from a single performer to an entire company.

M. WITMARK & SONS, 49-51 W. 28th ST., NEW YORK.

Schiller Theatre Bldg., Chicago, Ill. (Frank M. Witmark, Manager.) Emporium Bldg., San Francisco, Cal. (Wm. Loraine, Manager.)

Take pleasure in submitting the following extensive list of standard and possible successes for the coming season.

READ THIS CAREFULLY.

NOTE.—To insure prompt reply to requests by mail kindly address the executive offices, New York. Those located in Chicago or "Frisco" will be welcomed by our managers and personally taken care of. Your choice of any five songs FREE. Conditions: Ten cents in stamps for postage, and proper credentials must accompany order. The latter not necessary if parties are known to us.

A * before a number signifies that orchestration is printed to the same and will also be sent GRATIS. ! ! ! Don't fail to send route two weeks in advance at least on account of the prices in press.

FORD AND BRATTON.

*SUNDAY NIGHT IN LOVER'S LANE—Companion song to their famous "Paradise Alley." *ISABELLE—Sister song to "Henrietta." *SHE ALWAYS DRESSED IN BLACK—A decidedly demure ditty with a compliment of new verses. *LIKE A GOOD LITTLE GIRL SHOULD DO—Very catchy. And their great novelty called hit "ONLY ME"—In demand everywhere. Not a sudden success, but a gradual and sure winner. A song that will outlive many others.

IN PRESS: Ford and Bratton's latest "It's Sunshiny Weather Because We're Together." "In a Quiet Little Way."

HATTIE STARR.

*THE FIREMAN'S DREAM—A descriptive success which does not flatter of the "give me your kind" order. *DEM TANTALIZIN' LITTLE TWIN COONS—The style of song for which this author is reputed. "Chuck" full of clever business. And her new story song, "YOU'RE SO GOOD DADDY"—for which so much is predicted. It is declared that in this Hattie Starr has written the first "Father song success" in years. A gem in every sense of the word. Bound to be a go.

HARRY AND JOHN DILLON.

THE CODFISH BALL—A pointed gag song appropriately subtitled a "Fin (ny) de Siecle" Soiree. Interestingly funny. ALL OVER TOWN—A somewhat different comique. Story in verse. Suitable for almost any male eccentric or character part. Music catchy.

JOHNNY TOOK THE ONE I WANTED—A great "kid" song. Male or female version. One of the best juvenile comiques written; also suitable for character eccentrics. Continued success of their ever popular "PUT ME OFF AT BUFFALO," of which we have a number of professional copies left for distribution.

MAURICE LEVI.

*WHAT WOULD YOU ANSWER BE?—Quite popular. Next, gentle, love waltz ballad. In the repertoire of a number of leading singers. *BOYS, SHE'S A DREAM—Words by Harry Dillon. The music of this song is written in Mr. Levi's best vein, and compares very favorably with his recent successes, "Poor Little Mary," and "A Very Fair Lady."

DAVE REED, JR.

*JULIENNE—A dashing serio-comic number. Very popular. *DE DARKEY CAVALIERS—The successful companion to Mr. Reed's well-known "Leader of Co. B."

*BY A BROOK SAT A LADY—(I love one love)—Properly speaking, a decided novelty. Refreshingly bright. In rehearsal by prominent artists.

CHAS. LAWLOR.

*THE MAN IN THE MOON IS A LADY—A scientific discovery (?) told in song. A promising serio-comic, by the author of "The Sidewalks of New York."

GEORGE FULLER GOLDEN.

*DAD'S OLD VIOLIN—A fine theme, grandly developed; tells of an old man's devotion for his pet instrument; introducing a clever tuning effect. *MOONLIGHT ON THE RIVER—(Music by James F. Dolan). A beautiful high-class waltz ballad, suitable for large comedy or concert.

JOHN T. KELLY.

*THE CLOCK WILL NEVER STRIKE AGAIN THE HOURS THAT HAVE PASSED. The old story of a girl's bright life told in a new way. Mr. Kelly's best descriptive ballad since his "Girl I Left Behind Me."

*IF HEARTS COULD ONLY SPEAK. Depicting a lover's quarrel thro' some trivial grievance with the usual results. Romantically pretty. Some leading ballad singers are including it in their specialties.

IN PRESS: YOUR BABY'S A COMIN' TO TOWN. "A hot trophy." Will certainly win out in the race for coin hits. Great for solo and ensemble.

CHAUNCEY OLCOTT.

*LOVE REMAINS THE SAME—Waltz Ballad. *OLCOTT'S HOME SONG—His latest genuine hit. Mr. Olcott is featuring these songs in his new play, The Minstrel of Clare, with unbounded success this season.

JAMES McAVOY.

*THE BLOW ALMOST KILLED FATHER—The comic rage. Encored to the echo after each verse and additional verses vociferously demanded. (To cope with the various requests we have had ten additional stanzas written.) *VEAY SORRY TO HEAR IT—Thoroughly "McAvoy." An eccentric comic song and refrain founded on a well-known children's street song.

HORWITZ AND BOWERS.

THERE ARE THINGS THAT CANNOT BE EXPLAINED—One of the few topical songs that came into prominence. Subject treated in an original manner and music as catchy as catchy could be. Lots of calls for this.

ALF HAMPTON.

J. A. SILBERBERG.

*MY DONAH MOLL—Words printed in dialect. Pretty story of Coster life. Music of chorus caught after first hearing.

IN PRESS: THE DESERT WAY—An Arabian love song which will certainly become a "standard." *LITTLE NELL O'BRIEN—An East-side love ditty on the order of Hampton's "Sadie Ryan."

*DAYS ME—An Octonion song of love. Very cute.

IMPORTANT TRANSACTION.

M. WITMARK & SONS, Music Publishers,

HAVE PURCHASED THE BUSINESS OF THE

CRESCENT PUBLISHING CO., N. Y.

(CHAS. LAWLOR AND JAS. W. BLANK, Proprietors.) With all right, title, interest and good will contained in same, including among others their popular successes, "Pretty Jennie Starr," "Every Boy has Quarrelled With His Sweetheart," "When You Learn to Love Them We'll Love More," and their beautiful descriptive ballads. Special Note—M. Witmark & Sons have secured the option on all of Mr. Lawlor's writings for a term of years.

Male Quartettes!

JUST PUBLISHED.

Chas. Shattuck's Excellent Arrangements of the **WITMARK POPULAR PUBLICATIONS.**

The only book of the kind on the market! All popular copyrights, and what's more, this book supplies "a long felt want" in the way of cleverly constructed medleys. Pursue contents and be convinced that this volume has been carefully compiled and contains the best line of selections ever offered.

CONTENTS:

NEGRO MEDLEY, containing: Darkey Cavaliers, Go to Sleep My Honey, What Ver' Good to Do in the Winter? Ridin' On De Golden Biter, Laugh Yo' Little Niggers. POPULAR MEDLEY, containing: Olcott's Home Song, Only One Girl in the World For Me, Sunshine of Paradise Alley, The Postmaster's Put Me Off At Buffalo, Henrietta, Have You Met Her? COMIC SELECTIONS—Put Me Off At Buffalo, Henrietta, Have You Met Her? SENTIMENTAL SELECTIONS—Beautiful Stella, Back Among the Old Folks Once Again, Good Bye, Good Bye, Have You No Heart? Twilight Versions.

Regular price, 75 cents per book. A limited number will be sent to recognized quartettes post-paid at 50 cents.

Attention!

Of Interest to Orchestra and Band Directors: ALSO PERFORMERS REQUIRING INCIDENTAL MUSIC TO THEIR ACTS.

We have recently issued the arrangements to these instrumental successes:

Musical Selections	Composer	Arranger
Belle of Season, Vacht Club, Off to Camp, Niagara.	W. J. Barker, R. H. Barker, J. A. Silberberg, N. D. Mann.	Robt. Recker, J. C. Heed, Robt. Recker, R. H. Recker.
IN PRESS: The Boulevard, Love and War, Zenda.	M. Levi, R. Aronson, F. M. Witmark.	G. Barnard, C. Aronson, Theo. Moses.
Wedding Chimes.	Schottische Caprice, R. H. Barker.	Beyer.
Off to Camp, Belle of the Season, Niagara.	MARCHES, Silberberg, Bratton, Mann.	Heed, C. S. Wernig, Recker.

Limited number of the above for orchestras (40 parts and piano) and band to recognized parties for 25 cents each. IN PRESS: (Due not to be given when ready) Lucinda's Serenade, M. Witmark, R. Recker. Negro absurdity for orchestra and band.

Welby, Pearl, Keys and Nellis, Ray Vaughn, and Joe Hardman. The show has been good, although somewhat interfered with by the weather.

DES HOMES, IA.—Observatory Roof-Garden (G. I. Patek, manager): Si Perkins with his band and orchestra did good business 10-15. New people week of 17-22. Bijou Russell, Nellie Tison, Ed. Sisk, Warren Bunken, Gonzalez, and others.

GRANDS RAPIDS, MICH.—Godfrey's Summer Pavilion: The fall-wing bill was presented: Dean and Joe, George H. Fielding, Juez Pearl, Hill and Edmonds, McIntyre and Rice, Jandorf's Pavilion: Welby, Pearl, Keys and Nellis, week of 16; Nondescript Trio 21-23. Kohler's R-sort: Ernie Vernee and Benne Gibson week of 18.

ITEMS FROM RINGLING BROS.' SHOWS.

GALEBURG, ILL., Aug. 16.

On our arrival in Keokuk, Ia., Sunday morning (the 9th) there were hundreds of people down at the depot to see our train unloaded, and they were surprised at the quickness with which things were done, and many were heard to remark that they never saw a circus unloaded so quickly. Master of Transportation Bob Taylor has things down to a fine point in his line. It was a very hard day on our horses, as they had a long uphill haul, and the sun was scorching hot. Yet the heat did not stop our people from enjoying themselves, and it was a very large day in town. Billie Landauer celebrated his birthday by inviting a lot of his friends across the river (the old Mississippi), where they enjoyed themselves hugely. Several went out driving. I understand Johnny Rooney is the only real rival of "Cudge" Landauer as a diver, but the boys expected better things from little Johnny Rooney. The Ancient Order of Bothers held a reception during the evening at the Hotel Hawkeye, and many friends called and partook of the club's hospitality. Later in the evening they put Archie Rorer (not Rger, as you always make me call him) through the second and third degrees of that great order, and it is to be said to Archie's credit he passed through the ordeal successfully and with great credit to himself, but I understand they had to use a great deal of force on the candidate on account of the terrible heat. Monday everybody was ready and eager for the fray, as my old college chum, Richard the third (III) times said. There were thousands of people on the street, awaiting our parade in the broiling sun, and according to the Keokuk papers they were well pleased. We played to two well-heeled tents afternoon and evening. Our audiences were highly appreciative of our performance from the start of the Festival of Olympus to the finish of the Roman Hippodrome races. Here our old friend, Charles the rider, paid us a visit. Charles is one of the old-time "kickers" and all were pleased to see him. He said after seeing our performance that it was the real big thing, for he had seen the others. Tuesday found us in Hannibal, Mo., and everything was hands-off the town lot, railroad, and on the main stage, where we were to play the evening of the Mississippi River, much to Jack Gec's delight. Between shows several of our people went boating and swimming. Albert Howe proved himself quite a diver. This was our first stand in Missouri; there was one of the largest crowds of people on the street when we had our parade that we have seen this season, and we have seen some mighty big ones too. We played to very large afternoon crowd. Prof. Rorer (not Levi) received several new imported Whippet hounds here to increase his racing troupe. He is the originator of this style of races in this county. The heat during the afternoon was unbearable, and it is a little tough on our people. Some are beginning to feel the effect of it. At night we played to another large crowd, and highly delighted audience. Brookfield was our Wednesday stand, and here we found the first relief in nearly two weeks from the terrific hot weather. During the morning we had quite a little shower, yet the stores and streets were packed with country people to see the parade. The side show had a big opening. The people were highly astonished at the wonderful strength of Man-me Harrison; he enjoyed a hearty laugh at Mr. Conan's wooden headed family. In the afternoon our large tent was packed, and hundreds sat on the grass around the hippodrome track, the hurdle acts of Nellie Ryland and Dan Leon catching the audience in great style. Mike Rooney, bounding in like a lion, also came in for a big share of the applause. The afternoon concert got a big percent of the audience, who seemed well pleased with the vaudeville entertainment. At night we played to a fine house; it being a lovely cool night, all enjoyed a good night's rest, and woke up the next morning (Thursday) in Shelburne, with Old Sol shedding his bright (but hot) rays all around us. The great event of the week has happened at last. It is now "PAPA SHORTY,"—in other words, Edward Landauer, our old clown, received word on his arrival here that he was the father of a boy, weighing nine pounds. Mother and son doing finely. "Shorty" says there is nothing too good for the boys, and there was a lot of hand-shaking. Lizzie Rooney, one of our lady riders, is living on Lucky Street; her brother, John Rooney, presented her with a new gold watch and it was only a few weeks ago that her brother, Mike, gave her a diamond ring. She surely deserves all her good luck. During the morning meal one of our large lionesses choked to death, a piece of bone become stuck in her throat, and help she could be relieved she died. Alf T. Ringling is having a rug made of the skin, and it will adorn the private car. Our afternoon horse was a corker, "backed" is not the word for it. During the show we had a little thunder storm, but it was more of a scare than a storm, and the performance proceeded without interruption. The people simply went wild with excitement over the different acts and races. The night show was well attended; we only played three stands in Old Missouri, but they were three dandies. Friday morning found us in Quincy, Ill., with a heavy thunder storm that kept our parade from going out until noon, when the sun began to break through the clouds. By one o'clock it cleared off and we played to a fine matinee, the people remembering the satisfaction the Ringling Brothers gave when their last season. Our night was immense; the Quincy Herald, speaking of the show, said: "There is a good deal of 'humdoddy' about the show business, but none of it creeps under the Ringling canvas. They have not crept from nothing up to \$500,000 by humbugging the people. They had to tell the truth, they had to do it with word with the public." It also notes the great improvement in the show over that of last season, when they then stated we had the finest show on earth. We were awakened Saturday morning in Macomb by some of the heaviest thundering I ever heard, and the lightning was so bright that it poured down, our parade went out a little late, and we found the people waiting for us just the same, and by noon the storm passed off. When the grand tournament went in at 2 p. m., our big tent was packed. This was another of last season's towns, and the business done both night and day proves that the World's Greatest leaves a name behind it that stands good for years to come. This is the thirteenth season of the Ringling Brothers' Show, and one of the most successful ones in its history. The Ringlings have no dread of that terrible number, 13. Yours, BOB.

AROUND THE WORLD
With a Magician and a Juggler

Uniquely expect once in many lands.
From the papers of the late
Baron Harwig Seeman, a former
of the Magician, and William D'Al-
vini, juggler, rap of japs.
Their programmes, illustrated, cloth and gilt, Pr. 50
Chas. L. Burlingame & Co., 15 West 14th St.

THE FEATURE.

DANIEL ROSA
CRIMMINS AND CORE
"Novelty Coming Through the Eye"
DAN CRIMMINS, 60 Lexington Ave., N. Y. City.

PHOTOGRAPHS
For fine and artistic theatrical pictures
DON'T FAIL TO VISIT
FRINKER'S NEW STUDIO
15 West 14th Street, New York.

ARENA.

NORWICH, CONN.—Monting's Circus gave an excellent performance to full time afternoon and evening.

ROCHESTER, N. Y.—Sipe and Dolman's Dog and Pony Circus attracted large audiences 17-22. The performance was very meritorious, and deserved the liberal patronage received.

DECATUR, ILL.—The Captain Amant Shows week 17-18. La Pearl's Circus 21.

MIDDLETOWN, N. Y.—Walter Main's Circus 16 to good business, and satisfactory to everybody who attended.

SELMA, ME.—Stribner and Smith's Circus 19 to good business, notwithstanding wet weather.

WOODSTOCK, CAN.—The Wallace shows 14 to light attendance. Menagerie fair; ring performance disappointing.

WATSAU, WIS.—Buffalo Bill's Wild West appears Sept. 5.

ROCKLAND, MASS.—Leon Washburn's Circus 17 to good business.

RED BANK, N. J.—The Walter L. Main Circus showed her 17 to big business, over three thousand people attending evening performance. Everyone well pleased.

CHARLESTON, W. VA.—John Robinson and Franklin Brothers' Shows appear 22.

GALESBURG, ILL.—Ringling Brothers' Circus 17 to big business. They are all right, and say THE WISCONSIN is the paper.

LONDON, CAN.—Wallace's Circus, which exhibited here 15, was disappointing in many ways. The performance was inferior. The attendance at both performances was decidedly small.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ANDERSON THEATRE: Remington, Ind., Aug. 24-29, 31-Sept. 5, Sheldon, Ill., 7-12, Chisworth 14-19.

AMERICAN DRAMATIC (Logan and Hamilton, mgrs.): Fredonia, Kan., Aug. 24-29, Joplin, Mo., 31-Sept. 5.

A BARKY TIME (Fitz and Webster, Props.): Edwin Clifford, mgr.: Grand Rapids, Mich., Aug. 24-29, Michigan City, Ind., 31, Elkhart, Sept. 1, Sturgis, Mich., 2, Three Rivers 3, Jackson 4.

A BOOMING TOWN: Dayton, O., Aug. 24-29.

ARNOLD WOLFORD: Chicago, Ill., Aug. 17-29.

A BOWERY CABARET (Hatty Williams, mgr.): Grand Forks, S. D., Aug. 25, Grafton 26, Winnipeg, Manitoba, 27, 28.

BANQUET THE GREATEST: En route from India.

BJORN STOCK: Galesburg, Ill., July 6 Sept. 1.

BOY WANTED (Blaney's): Clay T. Vance, mgr.: Pittsburgh, Pa., Aug. 24-29, Baltimore, Md., 31-Sept. 5, Wilmington Del., 7, Chester, Pa., 8, Reading 9, Allentown 10, Wilkesbarre 11, Scranton 12, Washington, D. C., 14-19.

BAGGAGE CHECK (Blaney's): W. S. Butterfield, mgr.: Shawokan, Pa., Aug. 25, Hazleton 26, Pittston 27, Carbonate 28, Binghamton, N. Y., 29, Wellsville, Pa., 31, Scranton, N. Y., Sept. 1, Elmira 2, S. Marcus 3, Rochester 7-9, Canandaigua 10, Oswego 11, Watertown 12.

BARKER OF MONKEY: Louisville, Ky., Aug. 24-29.

CHAS. A. GARDNER (Det. S. Smith, mgr.): Chicago, Ill., Aug. 30 Sept. 5, Detroit, Mich., 7-12, Defiance, O., 14, Fort Wayne, Ind., 16, Wabash 16, Logansport 17, Lafayette 18, Paris 19, 20.

CARRIE LUC'S (Edwin De Courney, mgr.): Mansfield, O., Aug. 31-Sept. 5, Warren 7-12.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Oakland, Cal., Aug. 25, 26.

CLAY CLEMENT (Det. J. La Motte, mgr.): Kansas City, Mo., Aug. 23-29, St. Joseph 31, Des Moines, Ia., Sept. 1, 2, Ottumwa 3, Hannibal, Mo., 4, Quincy, Ill., 5, St. Louis, Mo., 7-12.

COUNTY FAIR (C. A. Butt, mgr.): Philadelphia, Pa., Aug. 29 Sept. 5, Atlantic City, N. J., 7, 8, Millville 9 Bridgeport 10, New Brunswick, N. J., Elkhart 12, Hoboken, 14-16.

CALIFORNIA STOCK: San Francisco, Cal., indefinite.

CORSE PATTON (W. E. Denison, mgr.): Gloversville, N. Y., Aug. 24-29, Johnstown 31 Sept. 5, Troy 12.

DAN A. KELLY: Baltimore, Md., Aug. 24-29.

DARKEST AMERICA (Will A. Janner, mgr.): Milwaukee, Wis., Aug. 24-29, Davenport, Ia., 30, Burlington 31, Galesburg, Ill., Sept. 1, Peoria 2, Quincy 3, Springfield 4, E. St. Louis 5, St. Louis, Mo., 6-12.

DINNY LAND (P. K. Vahls, mgr.): Richmond, Va., Aug. 25, Lynchburg 26, Roanoke 27, Knoxville, Tenn., 28, Chattanooga 29.

EDWIN GOODMAN: Ishpeming, Mich., Aug. 24-29.

EDWARD HARRIS: New York City, Aug. 31-Sept. 12.

ELDON'S COMEDIANS: Covington, Ind., Aug. 31-Sept. 5, Boswell 7-12, Mackinaw, Ill., 14-19.

EMPIRE THEATRE STOCK: Los Angeles, Cal., Aug. 25-29, Sacramento 31, Ogden, Utah, Sept. 2, Salt Lake City 3, Denver, Col., 7-12.

EVERETT GORDON (W. C. Conliffe, mgr.): Menominee, Mich., Aug. 24-29, Monticello, Aug. 31-Sept. 5.

8 BELLS (Western) (J. F. Byrne, prop.): Walter Loftus, mgr.: Fall River, Mass., Aug. 25, Newport, R. I., 26, Plymouth, Mass., 27, Brockton 28, Lynn 29, Caledonia 31, Salem Sept. 1, Gloucester 2, Amesbury 3, Haverhill 4.

8 BELLS (Eastern) (J. F. Byrne, prop.): W. E. Flack, mgr.: Fishkill, N. Y., Aug. 25, Newburg 26, New Brunswick, N. J., 27, Chester, Pa., 28, Wilmington, Del., 29.

ETHEL TUCKER: Halifax, N. S., Aug. 24 Sept. 5.

FRANKLYN COMPANY: San Francisco, Cal., indefinite.

FLORA STANICRIST: Philadelphia, N. Y., Aug. 24-29, Wellsville 31-Sept. 5.

FLORENCE HAMILTON (Braunig, Marlowe and Hodge, mgrs.): Galesburg, Ill., Aug. 24-29.

FRANCIS JONES: Waukegan, Wis., Aug. 25, Waukegan 27, 28, Oconomowoc 29, Ft. Atkinson 31, Columbus 2, Portage 3, Baraboo 4, Richland Centre 5, Lancaster, Ia., 7, McGregor 9, Manchester 11, Olwein 12, Cresco 14.

GORMAN'S COMEDIANS (W. E. Gorman, mgr.): Chicago, Ill., Aug. 24-29, Cincinnati, O., 7-12.

GUS WILLIAMS (Ed. J. Hason, mgr.): Dover, N. I., Aug. 27, Asbury Park 28, New Brunswick 29.

GAY PARISIANS (Charles Frohman, mgr.): San Francisco, Cal., Aug. 24-29.

HENDERSON COMEDY (Johnson and Blackaller, mgrs.): Elwood, Ind., Aug. 24-29, Portland 31-Sept. 5.

HENRY CLORETT: Petoskey, Mich., Aug. 25, St. Ignace 26, 27.

HOYT'S COMEDY (Nelson S. Ross, mgr.): Monticello, Ia., Aug. 24-29.

HUMAN HEARTS: Boston, Mass., Aug. 31-Sept. 5, Brooklyn, N. Y., 7-12.

IN THE HEART OF THE STORM (Arthur G. Thomas, mgr.): Harlem, N. Y., Aug. 29 Sept. 5.

IN GAY NEW YORK: New York City May 25-indefinite.

JAMES A. REILLY (S. H. Solomon, mgr.): Hartford, Conn., Aug. 25, 26, Wallingford 27, Meriden 28, Derby 29.

JULIE WALKERS: Hammond, Ind., Aug. 30, Delphi 31, Danville, Ill., Sept. 1, Champaign 2, Lincoln 3, Macomb 4, Keithsburg 5, Columbus Junction, Ia., 7, Anamosa 8, Vinton 9, Waterloo 10, Cedar Falls 11, Hampton 12.

JOHN GRIFITH (St. John and Keeler, mgrs.): Kansas City, Mo., Aug. 24-31, St. Joseph Sept. 1, Chillicothe 2, Columbia 3, Mexico 4, Louisiana 5, St. Louis 6-12.

JOHN A. VICTOR: Indianapolis, Ind., July 18-indefinite.

KENNEDY PLAYERS: Cohoes, N. Y., Aug. 31-Sept. 5, 11-19.

LESLIE AND WHITE (Jay Jay Murphy): Dayton, O., Aug. 24-29, Xenia 31, Washington C. H. Sept. 1, Chillicothe 2, Circleville 3.

LIMITED MAIL (E. Mer E. Vance, mgr.): Hoboken, N. J., Sept. 7-9, Wilmington, Del., 10, Coatesville, Pa., 11, Reading 12.

MURRAY AND MACK (Joe W. Speers, mgr.): Indianapolis, Ind., Aug. 24-29, Columbus, O., 31-Sept. 5, Dayton 7-9, Anderson, Ind., 10, Kokomo 11, Logansport 12.

MAUD ATKINSON: McClain, Ill., Aug. 24-29, Petersburg 31 Sept. 5.

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Chicago, Ill., Aug. 24-29.

MARGARET FULLER (Horace Wall, mgr.): Reading,

P., Sept. 7, 8 Allentown 9, Pittston 10, Scranton 11, Wilkesbarre 12, Wilmington, Del., 14, 15.

MAY PRINDER: Norwalk, O., Aug. 24-29.

MR. AND MRS. GRANDIN (William T. Funderburg, mgr.): New York City Sept. 7-indefinite.

MANHATTAN STOCK: Denver, Col., July 27-indefinite.

McCULLOUGH STOCK: Peak's Island, Me., July 27-indefinite.

MILLER KIRKA (Rich and Maeder, mgrs.): Dayton, O., July 27-indefinite.

MARIE WILLIAMS (Richard Obee, mgr.): Milwaukee, Wis., Aug. 24-29.

MYRA COLLINS (Kellam and Harper, managers): Washington, N. Y., Aug. 24-29, Morrisburg, Can., 31-Sept. 5, Cornwall 7-12.

MR. AND MRS. FRANCIS LABADIE: St. Joseph, Mich., indefinite.

M'SORLEY'S TWINS (Ferguson and Emerick, mgrs.): Aurora, Ill., Aug. 25, Belvidere 26, Dubuque 27, Marshalltown 28, Sioux City 29, Omaha, Neb., 31-Sept. 5.

NORTHERN LIGHTS (William Calder, mgr.): New York City Aug. 31-Sept. 12.

NEWELL'S PAVILION THEATRE: Alpena, Mich., June 25-indefinite.

NEASON MULLARD STOCK: Milwaukee, Wis., July 17-indefinite.

ORRIS OBER (W. H. Weaver, mgr.): Park City, Utah, Aug. 24-29.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Sharpville, Pa., Aug. 25, Elwood 26, Zelenon 27, E. Troy City 28, Rochester 29, East Palestine, O., 31.

ON SOUTHERN SOIL: Woodstock, N. B., Aug. 25, Houlton, Me., 26, Calais 31, East Port Sept. 1, Far Harbor 2, Bangor 3, Belfast 4, Brunswick 12, Bath 14, Waterville 15, Portland 19, Berlin, N. H., 22, St. Johnsbury, Vt., 24, Montpelier 25, St. Albans 29.

OUTCAST OF GREAT CITY (Dan A. Kelly, mgr.): The Palace, N. Y., Aug. 24-29.

PEARSON STOCK: Salt Lake City, Utah, July 27-indefinite.

POTTER-BELLEW: Sydney, Australia-indefinite.

ROWLAND'S PLAYERS (Alfred Rowland, mgr.): Green Bay, Wis., July 15-Sept. 2.

RUE LAY FAVERITE: Hillsboro, Tex., Aug. 24-29.

ROBERT SHERRMAN: Lincoln, Neb., indefinite.

ROLAND REED (E. B. Jack, mgr.): Boston, Mass., Aug. 24-29.

SUMMERS' COMEDY PLAYERS (George H. Sumner, mgr.): Canton, N. Y., Aug. 24-29, Gouverneur 31-Sept. 5.

SIMMONS'S COMEDIANS (Bet Simmons, mgr.): Polo, Ill., Aug. 24-29.

SI PLUNKARD (J. C. Lewis, mgr.): Port Huron, Mich., Aug. 25, Toledo, O., 27-29, Cleveland 30-Sept. 5.

SIX TACKLED (Jule Walters, mgr.): Hammond, Ind., Aug. 20, Delphi 31, Danville, Ill., Sept. 1, Champaign 2, Lincoln 3, Macomb 4, Kithsburg 5.

SHARPLEY'S LYCEUM: Mexico, Mo., Aug. 24-29.

SAVED FROM THE SEA (William Calder, mgr.): Springfield, Mass., Sept. 5, Worcester 7-9.

SEVEN LIVES (William Calder, mgr.): Boston, Mass., Nov. 9-14.

SLAVES OF GOLD (Arnold Reeves, mgr.): Boston, Mass., Aug. 24-29, Brooklyn, N. Y., 31-Sept. 5.

THE OTHER MAN'S WIFE (Cote and Long, mgrs.): Montreal, Can., Aug. 24-29.

THE PATRICKS: Detroit, Mich., Aug. 24-29, Milwaukee, Wis., 31-Sept. 5, St. Paul, Minn., 7-12, Minneapolis 14-19.

THE DAZZLER (John F. Cosgrove, mgr.): Manchester, N. H., Aug. 25, 26, Lowell, Mass., 27-29.

THE UNGUIDED (Charles Frohman, mgr.): New York City Aug. 24-29.

THE PARAGONS (John Pringle, mgr.): Silver City, Ia., Aug. 24-29, Maryville, Mo., 31 Sept. 5, Seward, Neb., 7-12.

TRILBY (Australian): William A. Brady, mgr.: Wellington, N. Z., Aug. 24-29, Auckland Sept. 1-5.

TRIP TO CHICAGO (Australian): Julian Mitchell, mgr.: Australia-indefinite.

THE NOSES (Coyle and Appell, mgrs.): Rochester, N. Y., Aug. 24-29.

THE SPOONERS (B. S. Spooner, mgr.): Oremville, N. Y., Aug. 24-29, Jamestown 31-Sept. 5, Horensville, N. Y., Aug. 14-19, Altoona 21-25.

UNCLE TOM'S CABIN (Scher and Martin, mgrs.): Cincinnati, O., Aug. 24-29.

UNCLE TOM'S CABIN (Stowe's): Brooklyn, N. Y., indefinite.

UNDER THE POLAR STAR (William A. Brady, mgr.): New York City Aug. 29-indefinite.

WARD AND VOKES (E. D. Stair, mgr.): Chicago, Ill., Aug. 20 Sept. 5, Chicago 6, Grand Rapids, Mich., 7-12, Detroit 14-19, Cleveland, O., 21-25.

WA-D'S PLAYERS: Michigan City, Ind., Aug. 21-25.

WILSON THEATRE: Woodstock, Ill., Aug. 24-29, Baraboo, Wis., 31 Sept. 5.

WESTON-REIMER COMEDY: Lowell, Mass.-indefinite.

WILLIAM ECKROT: Jacksonville, Ill., Aug. 3-indefinite.

WILLIAM BARRY (Louis J. Goulland, mgr.): Utica, N. Y., Aug. 25, Weedsport 26, Rochester 27-29, Cleveland, O., 31-Sept. 5, Detroit, Mich., 6-12, St. Louis, Mo., 13-19, Louisville, Ky., 20-26.

OPERA AND EXTRAVAGANZA.

ACME COMIC OPERA: Altoona, Pa., July 27-indefinite.

BOSTON COMIC OPERA (F. A. Ward, mgr.): New York City, Aug. 25, 26, Sheridan, Mont., 27-29, Billings 31-Sept. 5.

CASTLE SQUARE OPERA: Boston, Mass.-indefinite.

CONRAD-FERENCZY OPERA: New York City July 27-indefinite.

CASTLE SQUARE OPERA (C. M. Southwell, mgr.): Philadelphia, Pa., Aug. 24-29.

CHICAGO MARINE BAND: Lincoln-Park-on Delaware, May 30-indefinite.

COLUMBIA COMIC OPERA (Charles L. Young, manager): Winipeg, Man., July 27-Aug. 29.

CLARA SCHUMANN LADIES' ORCHESTRA (Charles E. Perry, mgr.): Kankakee, Ill., Aug. 24-30, Decatur 31-Sept. 6.

EVANGELINE (E. E. Rice, manager): Manhattan Beach, N. Y., June 15-indefinite.

EARLESCOTT OPERA: Cincinnati, O., July 27-indefinite.

GILMORE'S BAND: Washington-Park-on Delaware, May 30-indefinite.

GREATER TWELVE TEMPTATIONS (Chas. H. Yale, mgr.): Philadelphia, Pa., Aug. 24-29.

HANDERSON OPERA: Chicago, Ill.-indefinite.

HALTORTH'S GARDEN THEATRE OPERA (Charles La Marche, mgr.): Cleveland, O., July 27-indefinite.

JOHN'S BAND: Philadelphia, Pa., May 30-indefinite.

KANE OPERA (Robert Kane, mgr.): Lancaster, Pa.-indefinite.

MILTON AND CUSHING: Monticello, Ia., Aug. 24-29.

NEW YORK OPERA: Cape May, N. J., Aug. 3-indefinite.

SOCAS'S BAND: Manhattan Beach, N. Y., June 30-Sept. 7.

SHED'S ORCHESTRA: Brighton Beach, N. Y., July 7-indefinite.

SCHILLER OPERA: Chicago, Ill., Aug. 17-indefinite.

STANLEY OPERA: Harrisburg, Pa., Aug. 17-indefinite.

MINNIE & CONCERT CO.: Dorchester, Wis., Aug. 28, Medford 29, Portville 30, Frid 29, Ashland 29-31.

TRIPLE OPERA: Indianapolis, 1 & July 6-indefinite.

WATCH TOWER OPERA: Rock Island, Ill., July 27-indefinite.

WINTER CHUCK (Western): J. M. Donnerstag, mgr.: Philadelphia, Pa., Aug. 24-29, Dover, N. J., 31, Stanhope Sept. 1, Plainfield 2, South Amboy 3, Asbury Park 4, Somerville 5.

YOUNG AND FRALINGER: Atlantic City, N. J.-indefinite.

VAUDEVILLE.

BROWN EXTRAVAGANZA: Scranton, Pa.-indefinite.

BILLY BANKS: San Francisco, Cal., Aug. 17-indefinite.

CYRUS VAUDEVILLE: Cincinnati, O., Aug. 24-29, Baltimore, Md., 31-Sept. 5.

CITY CLUB (T. J. Mico, mgr.): New York City Aug. 24-Sept. 5, Philadelphia, Pa., 7-12.

CHITTHOLD'S GRACIFICS: Philadelphia, Pa., Aug. 24-29.

GUS HILL'S NOVELTIES (Gus Hill, prop. and mgr.): New York City Sept. 7-12, Boston, Mass., 14-19.

GAY NEW YORKERS (George W. June, mgr.): Pittsburgh, Pa., Aug. 24-29, Cincinnati, O., 30-Sept. 5, Cleveland 7-12, Indianapolis 14-19.

IDA STODOLSKA-BURLESQUE: Cleveland, O., July 13-indefinite.

ISHAM'S OCTOBERONS (Isham and Graff, mgrs.): Newark, N. J., Aug. 24-29.

ISHAM ORIENTAL AMERICA (Isham and Graff, mgrs.): Chicago, Ill., Aug. 17-29.

LOUIE FULLER (Ed. A. Stevens, mgr.): New York City, 31-Sept. 5.

NEW YORK STARS (Gus Hill, prop.): F. D. Bryan, mgr.: Brooklyn, N. Y., Sept. 7-12, Newark, N. J., 14-19.

PHILADELPHIA MAIDS (Norman Moore, mgr.): Atlantic City, N. J., Aug. 24-29, Chester, Pa., 31-Sept. 2.

Reading, 3, 5, Stanton, 7-9, Wilkesbarre, 10-12, Harrisburg, 14-16.

JAMES HEDINGTON (Lester and Wolf, mgrs.): Cleveland, Sept. 7-12, Detroit, Mich., 13-19.

RUBY FUGLEBERG (Ed. F. Rush, mgr.): New York City Aug. 24-29.

ROSE VADELL: Providence, R. I., Aug. 24-29.

SOUTH B. FOR THE WAR: Albany, N. Y., Aug. 24-29.

TONY PASTOR (Wm. B. Henry, mgr.): Syracuse, N. Y., Aug. 25, Rochester 26, Buffalo 27-29.

TURKISH ENGLISH GIRLS: Philadelphia, Pa., Aug. 3-indefinite.

TWENTIETH CENTURY SPORTS: Brooklyn, N. Y., Aug. 24-29.

VANITY FAIR (Fred. J. Huber, mgr.): Harlem, N. Y., Sept. 7-12, New York City 14-19.

MINSTRELS.

AL. G. FIELD (John W. Vogel, manager): Baltimore, Md., Aug. 24-29.

ROYD'S MINSTERS: East Jordan, Mich., Aug. 25, Petoskey 26, St. Ignace 27.

CLEVELAND AND HAVRELL: Philadelphia, Pa., Aug. 31-Sept. 5.

COLAS (W. S. Coles, manager): Creston, I., Aug. 25, Bedford 26, Maryville, Mo., 27, Savanah 28, St. Joseph 29, Falls City, Neb., 31, Pawnee City Sept. 1, Wymore 2.

GEORGIA UNIVERSITY GRADUATES (John E. George, manager): Ironwood, Wis., Aug. 25, Rhineland, 26, Antigo 27, Wausau 28, Merrill 29, Neillville 31.

GORDON'S (C. H. Larkin, manager): Hackensack, N. J., Aug. 25, Dover 26, Morrisstown 27, S. Meriville 28, no Amboy 29, Keyport 31, Red Bank Sept. 1, Asbury Park 2, Long Branch 3, Freehold 4.

HI HENRY: Mansfield, O., Aug. 26, Coshocton 27, Lancaster 28, Circleville 29.

FRIMROG AND WEST: Elmira, N. Y., Aug. 28, Rochester 31-Sept. 2, Buffalo 3-5, Cleveland, O., 7-9.

SIMMONS AND STODOLSKA: Allentown, Pa., Aug. 24-29.

CIRCUSES.

BENTLEY: New York City-indefinite.

BAWSON AND RAILLY: Amsterdam, N. Y., Aug. 25, Gloversville 26, Utica 27, Watertown 28, Ogdensburg 29.

RUFFALO BILL: Milwaukee, Wis., 24 Sept. 5.

FORNPAUGH AND SELLERS BROTHERS: Chico, Cal., Aug. 25, Marysville 26, Sacramento 27, Woodland 28, Santa Rosa 29.

GREAT WALLACE (B. E. Wallace, prop.): Delphi, Ind., Aug. 25, Williamsport 26, Sullivan, 11, 27, Putnam 28, Englewood 29.

HENRY ANDREWS: Atverre, L. I., Aug. 25, 26, Plattsburgh 27-29.

HUNTLEY'S: Potomac, Pa., Aug. 25, Hamburg 26, Reading 27, 28, Potomac 29.

LEE'S: Salem, W. Va., Aug. 25, Cherry Comp 26, Clarksburg 27-29.

RICK'S CIRCUS CARNIVAL: Manhattan Beach, N. Y., June 15-indefinite.

RINGLING BROTHERS: Mason City, Ill., Aug. 25, Clinton 26, Tuscola 27, Champaign 28, Danville 29.

WALTER L. MAIN: Rutherford, N. Y., Aug. 25, Sag Harbor 26, Patchogue 27, Babylon 28, Far Rockaway 29.

WASHBURN: Peterboro, N. H., Aug. 26, Gardner, Mass., 27, Milford N. H., 28, Greenfield 29.

WILSON BROTHERS: Williams Grove, Pa., Aug. 24-29, Millersburg 29.

MISCELLANEOUS.

BUCK TAYLOR: Buffalo, N. Y., July 27-indefinite.

D. M. BRISTOL'S EQUINES (John C. Patrick, mgr.): Pendleton, Ore., Aug. 25, 27, La Grande 28, Baker City 31-Sept. 1, Boise City, Idaho, 25, Pocatello 7-8.

FRENCH'S SENSATION: Calhoun, Ky., Aug. 25, Delaware 26, Cardville 27, Wausau 28, Merrill 29.

G. L. LAMBERG: Iowa City, Ia., 24-29.

HIRST AND RUSSELL: Berlin, N. S., Aug. 17-20.

KENNEDY BROTHERS: Atia, Ia., Aug. 24-29.

LEADS & SYNOPSIS: J. C. Davis, mgr.: Philadelphia, Pa., Aug. 24-Sept. 5, Pittsburgh 7-26.

MASON FAMILY: Bow Lake, St. Clair, N. H., Aug. 25, Gosville 26, London 27, Canterbury 28, Belmont 29.

PAUL'S LAST DAYS OF POMPEII: Akron, O., Aug. 26, 27, Youngstown 28, 29.

SINCLAIR AND CAPSULE CANINE PARADOX: Norwalk, Conn., Aug. 24-29.

THE SAKES (Hypnotists): Philadelphia, Pa., Aug. 31-Sept. 5.

[Received too late for classification.]

SAN FRANCISCO.

The first-ghsters filled the Baldwin to see The Gay Parisians on the opening 17. There was a big house. Sadie Martiniot was the favorite at the opening and received a warm greeting from her many friends. W. J. Ferguson also came in for a warm reception and did the most clever work of the evening. His pantomime work in the first received two or three curtain. Another favorite was Mrs. E. J. Phillips as Angelique. Jas. O. Burrows as Mathias was given probably the highest applause of the evening. Charles E. Wells did his part as Paillard in a pleasing way. Louis Hendricks seemed to please in his part of Botchick. Mr. R. Shirley and Margaret Gordon as Maxine and Victorine, made hits. The Gay Parisians run for two weeks, when we are to see Kirby a Kidder in Madame Sans Gêne.

Business has been so good for 10-16 and The Great Unknown has made such a hit that the managers of the Columbia have had to close for week of 17, and the opening night proved they had made no mistake, as it drew a big house. It seems to have hit the public fancy, besides giving the co. a chance to do strong work. Lackaye is at home as O'Donnell Don, and he does that part in a creditable way. Mrs. Thorndyke Boucoul is good as the widow, and gets considerable applause each night.

The Frawley co. will produce week of 24 for the first time Hilary Bell and Ramsay Morris's The Social Trust

PROFESSIONAL CARDS.

SOSMAN AND LANDISGreat Scene Painting Studio,
CHICAGO, ILLINOIS.

17 YEARS ESTABLISHED.

The largest and best in America. Erected by ourselves at a cost of \$50,000.
Complete with every modern facility. Many would-be imitators, but no successful rivals. Over 5,000 places of amusement now using our scenery.
A large staff of skilled Artists. Our specialty fine Drop Curtains and the stocking of New Theatres and Halls with First-Class Scenery and Stage work.
You will do well to get our estimates and prices. Correspondence invited. Address,

SOSMAN AND LANDIS,
226-228 So. Clinton St., Chicago, Ill.

A. W. STREET

Formerly with AUGUSTIN DALY.

JAS. A. CURWOOD

MACHINIST.

Contracts made for all scenic productions complete, at prices thoroughly in touch with the times.
Offices in The New Murray Hill Theatre,
421 Street and Lexington Ave., N. Y.

JOE CLARE,

Scene Painting for Productions,
Opera Houses and Halls. First-class Work, Low Prices. Address American Theatre,
and 235 W. 125th St., N. Y.

WEMYSS HENDERSON

General Manager American Extravaganza Company; also representing Schiller Theatre, Chicago, and Broadway Theatre, Denver.
1267 BROADWAY, ROOM 12, NEW YORK.

WM. WOLFF

GENERAL DIRECTOR.

Castle Square Opera Co.,

Address all communications
Grand Opera House, Phil., Pa.

RAYMOND HITCHCOCK

—WITH—

ROBERT HILLIARD

Season 1896-97.

EDWIN GORDON LAWRENCE

Starring Season 1896-97 in the Romantic Drama,
FOR HER SAKE.
A. BENNETT, Mgr.,
123 W. 46th St., N. Y. City.

FLORENCE ROBERTS

Comedienne.

DISENGAGED.

Address Mirror.

MISS BOUTON**MISS MABEL BOUTON**

Address this office.

LESLIE HASKELL

Charles Frohman's Original Charley's Aunt Co.

AT LIBERTY

Address care Mirror.

Carrie L. Keeler

Chas. H. Soper's Chicago Follies Co.
AT LIBERTY.
Address Mirror.

JUDITH BORDEAUX

INGENUE AND CHARACTER.

DISENGAGED.

Address Mirror.

MACLYN ARBUCKLE

FRAWLEY CO.

Playing Brother John, The Senator, and other important parts.
COLUMBIA THEATRE, SAN FRANCISCO, CAL.

ALMA LUCILLE ROY

PRESENTING HER OWN PLAYS.

Translations made from the French and Spanish.
Address Mirror.

FORREST ROBINSON

P. O. Box 238, Larchmont Manor, N. Y.

Miss Greta Wilton

First-class toe and skirt dancer, wants position with first-class company, also play small parts.
Address Mirror.

DOROTHY KENT

Leading Sourette.

Gus Williams's "One of the Finest." Season 1896-97.
Address Mirror.

GEORGE L. STOUT.

Straight Character and Comedy Old Men. FLOR-
ENCE S. HASTINGS, sourette, ingenue, boys,
LITTLE MONA, child actress, singing specialty. **AT**
LIBERTY. 21 Hayden St., Toronto, Ont.

GORDON EMMONS

Othello, Shylock, Damon.

Address this office.

PROFESSIONAL CARDS.



THE HIT
OF
Blaney's A Baggage Check
LOUIS

MARTINETTI

AS

BILLY BUTTS

RE-ENGAGED.

Season 1896-97.

**Knox G. Wilson**

GERMAN DIALECT COMEDIAN.

SPECIALLY
ENGAGED TO
CREATE THE
GERMAN.

CHAS. E. BLANEY'S

BIG EXTRAVAGANZA

A BOY**WANTED**

Address 319 E. 11th St., N. Y. City.

3d Season.



Presenting

SCENIC

Productions of Shakespearean.

Classic and Romantic Plays.

Season opens Oct. 1. Your Booked.

Address communications J. H. JENKINS,

"Telegram" office, Baltimore.

CORSE PAYTON'S BIG COMEDY CO.

RECOGNIZED TO BE THE BEST.

IN—

REPERTOIRE

POPULAR

PRICES

WEEK

STANDS



HIS OWN CAR

LOAD OF

BEAUTIFUL

SCENERY

Corso Payton

Prop.

Address W. K. DENISON,

As per route.

"To's to Command."
Major Bonaparte Gashveller.

G. F. MONTAINE

WITH

NAT C. GOODWIN.

SEASON 1896-97.

DISENGAGED.

Address DRAMATIC MIRROR.

ADA BOSHELL

Character, Comedy, and Dialect Parts.

AT LIBERTY.

Address 6 Riverview Terrace.

Morris Heights, NEW YORK CITY.

LIONEL**CLARKE**

Leading juveniles and characters.

AT LIBERTY.

Address Mirror.

**MARIA SALVATORE****DI GRAZIA**

Wants a Position

For a Bright, Beautiful Child

Actress, 6 years of age. Cor-

respondence solicited for leading

parts.

Address R. DI GRAZIA, care Mirror.

FRED McCLELLAN.

Bus. Manager or Treasurer. Three years bus. mgr.
Shen's Music Hall, Buffalo. Eight years with Frank
W. Sanger's attractions.

AT LIBERTY.

Address Madison Square Roof Garden.

PROFESSIONAL CARDS.

Carl A. Haswin

In the New Romantic Melodrama

A LION'S HEART

Produced April 6. Entire New York press pro-
nounced it an unequalled success.

Address American Theatrical Exchange,
Abbey's Theatre.

WILSON BARRETT

Address LOW'S EXCHANGE,

22 Broadway

JESSIE BONSTELLE

(Mrs. Stuart)

AND

MR. A. H. STUART

with WILLARD LEE'S

IN THE HEART OF THE STORM CO.
Season 1896-97

Permanent address, Mirror Office.

ELIHU R. SPENCER

Season 1896-97.

OTHELLO, ROMEO AND JULIET,
MERCHANT OF VENICE.

300 RICHMOND AVENUE,
BUFFALO, N. Y.

MILLER**COSTUMER.**

231 and 233 N. 6th St., Philadelphia.

Good work. Reasonable prices. Sale or hire.

HALLETT**THOMPSON**

LEADING MAN with JAMES O'NEILL CO.

VERNER CLARGES**AT LIBERTY.**

16 Gramercy Park, N. Y.

A. M. LANGSTAFF**MUSICAL DIRECTOR,****AT LIBERTY SEASON 1896-97.**

Permanent or Traveling Address—Providence, R. I.

THERE IS ONLY ONE

SADIE CONNOLLY

Singing, Character Irish Comedienne.

AT LIBERTY for 1896-97.

Would like to hear from first-class managers.

Address 140 Second Ave., N. Y.

ROBERT A. FISK, Comedy**LITTLE HAZEL OLP, Child's Parts**

Especially engaged for the first production of A
House of Mystery, Bowdoin Square Theatre, Boston,
week Aug. 29. Season's engagement solicited.
Address Mirror.

JOSEPH FARRELL

Juvéniles, etc. Legitimate Attractions.

DISENGAGED 1896-97. Address Iowa City, Ia.**J. ALDRICH LIBBEY****ENGAGED.** A TRIP TO CHINATOWN CO.

Address No. 22 West 47th St., N. Y. City.

NELLIE MASKELL

Character, comedy, and heavy old woman.

AT LIBERTY. Address Mirror.**Emily Maynard**

Character—Comedy. Grande Dames, Etc.

Address Mirror.

ANGELINE RALPH

At Liberty for Season 1896-97.

Summer address
225 Crawford Road, CLEVELAND, OHIO.

PROFESSIONAL CARDS.

WM. H.

SLOAN**AT LIBERTY for NEXT SEASON**

ADDRESS:

Care Ward, 57 W. 28th St., City.

ABBE

LIGHT COMEDY.

RE-ENGAGED SEASON '96-'97.

Address: Mirror.

Alice Kauser**DRAMATISTS' AGENT,**

European & American Plays for Sale.

Address 1432 Broadway, New York.

LIZZIE GONZALEZ

(Late of the Gonzalez Comic Opera Co.)

FRANK FRENCH

(Late of the Gonzalez Comic Opera Co.)

AT LIBERTY

For Comedy, Opera, or Drama.

Address Agents, or 254 West 40th Street.

GUS PIXLEY

SPECIALLY ENGAGED WITH

Jacob Litt's A Woman in Black Co.

Address 100 W. 91st St.

MAURICE**DARCY**

Light and Eccentric Comedy. Baritone.

TIVOLI OPERA COMPANY.

San Francisco, Cal., Season 1896-97

Sidney R. Ellis

MANAGER.

Darkest Russia**Bonnie Scotland**Permanent address, American Theatrical Exchange,
28th and Broadway, New York.**R. A. BARNET**

Address DRAMATIC MIRROR.

MR. WILLIAM MOORE

LEGITIMATE ROLES.

Address Mirror.

JOHN E. DVORAK

Season '96-'97 with Walker Whiteside.

Address per route.

JEFFERSON LLOYD**AT LIBERTY.**

Address Mirror.

ELLEN VOCKEY

Invites Offers for Next Season.

Emotional and Comedy. Fine Wardrobe.

Address HOTEL ROYAL,

Kentucky Ave., ATLANTIC CITY, N. J.

ELEANORE BARRY

Invites offers for Season 1896-97.

124 West 34th Street

PROFESSIONAL CARDS.

Specialty Engaged in Paris by Cable for a Series of Grand Operas at the Castle Square Theatre.

OPENED MARCH 9, 1896.

Mlle.

FATMAH DIARD

CLOSED SEASON, JULY 25, 1896.

TWENTY WEEKS OF POSITIVE SUCCESS!

Read Boston and Philadelphia Papers.

Mlle. Diard will negotiate with first-class managers for American or European engagements. Repertoire: 90 Comic, Standard and Grand Operas. Address, CASTLE SQUARE THEATRE, BOSTON, MASS.

Or 302 WEST 29TH STREET, NEW YORK.

Fred. C. Whitney

Directing tour of Whitney Opera Co., in De Haven and Smith's **ROB ROY.** The Greatest Success of the Times.

Charles K. French

The Original **UNCLE SAM** in **OLD KENTUCKY.** America and England. Third Season No. 1 Company.

At Liberty Summer Engagement.

Address this office.

Bert C. Thayer, Lord Carlingford, Wm. Hony's The Globe Trotter. AT LIBERTY. Care MIRROR.

IOLA POMEROY

DAINTY PETITE Little Sunshine! THE SINGING AND DANCING COMEDienne. Who created the soubrette role in Paradise Alley, is AT LIBERTY for Next Season.

Address MIRROR.

Jesse Williams

MUSICAL DIRECTOR. Invites Offers for Next Season.

Address 138 E. 55th Street, N. Y.

ANNA BRUCE

PRIMA DONNA CONTRALTO.

Address care Low's Exchange, Northumberland Ave., LONDON, ENG.

ARNOLD DALY

ENGAGED

ARTHUR PENWICK in The Girl I Left Behind Me.

'95-'96—"Chambers" in "Pudd'nhead Wilson"

Address MIRROR.

MISS LENA CASSIE

BALLETS ARRANGED AND PRODUCED.

Read what Pain says:

"We are greatly pleased with the two ballets you have produced for us this season at Manhattan Beach; also the one for the Eastern show. We have for many years employed the best ballet master we could get but we have had no one that has given us such satisfaction and so little trouble as yourself. We shall be pleased at all times to give you charge of our ballet in our various productions to come. We should very much like to see you produce a large ballet in New York. There is no one that we know who is more competent to do so. Thanking you for your interest you have shown in our production. Yours Very Truly, HENRY J. PAIN"

Address Agents, or 129 Crystal St., BROOKLYN, N. Y.

LAURA MILLARD

PRIMA DONNA.

SEASON 1896-97.

CASTLE SQUARE, BOSTON.

CHAS. P. ELLIOTT

Propositions Entertained for Next Season.

Address MIRROR.

Thomas Eagleson.

MODERN PLAYS.

JUVENILES AND LIGHT COMEDY.

Address MIRROR.

CLARA THROPP

At Liberty for Next Season.

Address No. 381 W 43rd STREET, NEW YORK.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

DAVID BELASCO

Address Carnegie Hall, New York

FRANK R. MILLS

Season 1896-97 Lyceum Theatre.

AT LIBERTY for Special Engagements until Nov 16th.

GEORGIE CAINE

ROSE in LOST, STRAYED OR STOLEN.

MINER AND BROOKS.

Address MIRROR.

FRANK WOOLEY

Singing Comedian.

AT LIBERTY for next Season. (Repertoire 50 Operas.)

Address Young and Fralinger Opera Co., Atlantic City, N. J.

LULU TABOR

AT LIBERTY '96-'97.

Address New Amsterdam Hotel, New York city.

BESSIE BONEHILL

RICE'S 1498 CO.

Season 1896-98.

ROSE EYTINGE

71 IRVING PLACE, NEW YORK CITY.

Until further notice. AT LIBERTY Season of 1896-'97 for Season, or Short Engagements. Will accept pupils or Engagements for Parlor Readings.

Katherine Rober

TOURING WITH HER OWN COMPANY.

SEASON 1896-'97 OPENED AUG. 10, 1896.

Address MIRROR.

NETTIE BLACK

PRIMA DONNA SOPRANO.

Late of Hoyt's Trip to Chinatown and Haulou's Fantasma (Title Role).

AT LIBERTY For Next Season

Address MIRROR.

(Dick Brummidge)

MR. AND MRS.

(Ingenuis)

W. A. WHITECAR

GREAT DIAMOND ROBBERY Season 1896-97.

(Laura Almosino).

AT LIBERTY.

JOE CAWTHORN

Principal Comedian with Corinne, Season 1896-97.

Permanent address, Elmwood Place, Hamilton Co., Ohio.

Catherine Campbell

PRINCESS in Mme. Sans-Gene, 1896-97.

Address St. Cloud Hotel, City.

THOMAS W. KEENE

Accompanied by and under the management of

CHARLES B. HANFORD.

THE PLAYS: Julius Caesar, Othello, Hamlet, Louis XI, Richelieu, Merchant of Venice, Richard III. Address CHARLES B. HANFORD, 204 F St., N. W., WASHINGTON, D. C.

H. H. FORSMAN

THE GIRL I LEFT BEHIND ME. Season 1894-95-96.

Re-engaged next Season to Manage Stage.

Address MIRROR.

CARRIE LAMONT

Leading Soubrette

AT LIBERTY FOR PRODUCTIONS ONLY.

Address MIRROR.

HALLEN MOSTYN

DISENGAGED.

Address 107 W. 108th St.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

E. L. WALTON

"One of the best Character Actors in this Country."

Under Management MR. A. M. PALMER.

Permanent address Actors Fund, 12 W 34th St., New York.

MR. MAURICE FREEMAN

Specially engaged for "Swiftwind" in Northern Lights season 1896-'97.

Address MIRROR.

LAURA BOOTH

Comedy Lead.

War of Wealth, 1895-96.

MR. ERNEST LAMSON

CHARACTERS.

DISENGAGED.

Address MIRROR.

GRACE HENDERSON

UNDER THE POLAR STAR, Season '96-'97.

Address Care Mirror.

AMELIA SUMMERVILLE

Address 221 West 34th Street.

LEW DOCKSTADERTOWN PASTOR'S
ROAD CO.Permanent address,
16 W. 27th St., care Spaulding & Gray.**LAURA BIGGAR AND BURT HAVERLY**

in Hoyt's A Trip to Chinatown.

30 ANNUAL TOUR.

Management of H. S. TAYLOR.

LINDEN, MASS.

EDYTHE CHAPMANLEADING LADY FREDERICK BOND
Stock Co., Washington, D. C.DISENGAGED
SEASON '96-'97.**AL. H. WILSON**Needn't rap any more at 140 West 34th Street. E. E. Rice has answered my call.
CAPT. DEITRICK in EVANGELINE. So Long!**JOHN PEACHEY**

BARITONE.

AT LIBERTY.

Address 13 Oval Road, Regent's Park, LONDON, ENG.

MARIE BATES

Great Hit as Mrs. Murphy

CHIMMIE PADDEN 1896-'97.

Address Mirror.

JOHN T. KELLY

Invites Propositions for Season 1896-'97.

Address "The Oaks," Mt. Clemens, Mich.

SHERMAN W. WADE

Chief of Police in Rice's Evangeline, Manhattan Beach.

Address this office.

LUCILLE LA VERNE

AT LIBERTY '96-'97.

Through the cancellation of Padd'nhead Wilson contracts.

Leads, heavies or characters.

Address 79 W. 24th St., N. Y., or Mrs. Fernandez.

EMMA R. STEINER

Music. Opera.

Managers Attention!

"OPERA IS MY FORT." (Companies now forming)
Orchestrations—Musical Comedy, Musical Drama, High-Class Vaudeville Novelties—Everything.

EMMA R. STEINER, with J. J. Spies, Broadway and 34th St., NEW YORK.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

D. H. HARKINS

Address Mirror.

SYLVIA M. BIDWELL

LEADS.

Address Mirror.

ANNIE ST. TELPrincipal dancer in Little Christopher during its New York run.
The Twentieth Century Girl, and Barnet's Merry Go Round, Summer '96.

DISENGAGED.

Address Mirror.

JEROME SYKES

Address MIRROR OFFICE.

HERBERT E. SEARS

BRABAZON in Sowing the Wind.

Direction of Mr. Julius Cahn.

Address Mirror.

HARRY CORSON CLARKE

FRAWLEY CO., COLUMBIA THEATRE, SAN FRANCISCO.

MABEL AMBER

DISENGAGED.

Address 33 West 43 Street, New York.

ROSELLE KNOTT

LEADING LADY.

Address Mirror.

LAURA BURT

1896-'97 MADGE in IN OLD KENTUCKY.

Inaugural Starring Tour in THE LILY OF ILANDAFF, 1897-'98,
By H. GRATTAN DONNELLY. Address American Theatrical Exchange, 1602 Broadway, New York.**HARRY KELLY**

Eccentric comedian. AT LIBERTY for next Season. Address Mirror.

BEATRICE MORELAND

Get Smith Russell Co.

Address Agents or 64 East 125th St., N. Y.

ADA DEAVES

Burlesque, Character And Comedy Parts.

AT LIBERTY.

Five Seasons with David Henderson.

Address 18 Webster Ave., NEW ROCHELLE, N. Y.

ALICE J. SHAW

THE WHISTLER.

Address Mirror.

IDA MÜLLE

RE-ENGAGED with the BROWNIES, Season of 1896-97.

Address Mirror.

WILLIAM COURTLEIGH

AT LIBERTY.

Address 421 North Van Buren St., RAY CITY, MICH.

MARY TERRISS

INGENUE.

DISENGAGED.

Address Mirror.

MANAGERS' DIRECTORY.
THEATRES.

ATCHISON, KANS.

ATCHISON THEATRE

300-000 N. W. house. Seating capacity 1,200. Equipped thoroughly for the drama and spectacular productions. Stage and dressing-rooms conveniences unexcelled. Owner will manage. Now ready to book season of 1896-97. Address

JOHN CRATON, Owner.

AUBURN, IND.

HENRY'S OPERA HOUSE

Entirely new and up-to-date. Good scenery, good stage, the best show town in northern Indiana. No gag. Po. relation to draw from 5000 to 6000. Now looking for 1896-97.
Hotel Glacier, next door to theatre, will grant good terms to the profession.

L. C. HENRY, Prop and Mgr.

ADRIAN, MICH.

CROSSWELL OPERA HOUSE

Complete new stage and scenery ready for biggest traveling attraction. Sept. 15, wanted "openers." Lot of grove scenery, 24 x 18, and drops for sale at bargain. Fair week, Sept. 21, open. For time write.

C. O. HANCOCK.

ATHENS, OHIO.

CITY HALL OPERA HOUSE

Under new management. Number of attractions limited, which must be first-class. Want good attraction for Aug. 27, 28, Fair Week, prefer band.

WILLIAM & HANCOCK, Mgrs.

ALEXANDRIA, IND.

GROUND FLOOR OPERA HOUSE

Electric light; seating capacity 600; population 900, best Sa. urday night stand in Indiana.

O. F. & CARLOVE, Mgrs.

CHESTER, ILL.

CHESTER THEATRE

Booking 1896-97. Centre of Town. Population 4000.

J. D. SPENCER, Manager.

CLINTON, ILL.

THE NEW OPERA HOUSE

Managed by one of the best managers in the State. Booking '96-'97 and '98.

JOHN B. ARTHUR.

You know him. If you don't, write him.

CLINTON, ILL.

RENNICK'S NEW OPERA HOUSE

The only vag. or theatre in t. e. city. The manager, W. B. CUNDIFF, is one of the oldest managers in the State of Illinois, having been in business thirty years. Now looking for 1896-97.

DENVER, COLO.

LYCEUM THEATRE

Open time 1896-97. First-class attractions only. ELITE popular price house.

FRED NORTH, Manager.

ELLWOOD CITY, PA.

ELLWOOD OPERA HOUSE

Seating capacity, 800; house lighted by electricity. Population, 4,000. Fourteen miles south of New Castle, on three railroads. First-class attractions wanted. Address **WILLIAM SOUTHITT, Mgr.** New Castle, Pa.

FAIRFIELD, IOWA.

GRAND OPERA HOUSE

Only Opera House in the City. New and First-Class. Population 6000. Seating capacity 800. ATTRACTIONS LIMITED. Only best attractions wanted. Now booking season 1896-97. Good Terms to First-Class Attractions. Theatre on ground floor.

M. F. BLANCH, Manager.

GRIFFIN, GA.

OLYMPIC THEATRE

Under new management. Want first-class attraction to open. Write for dates.

L. PATTERSON, Manager.

HANFORD, CAL.

HANFORD OPERA HOUSE

Capacity 1000. First-class attractions only. Electric lights. Elegant scenery.

EDWARD KUNTZ, Manager.

HASTINGS, PA.

HASTINGS OPERA HOUSE

Only Opera House in northern Cambria Co. 25,000 opera-going people. Seating capacity 1,000. Now booking season 1896-97. Address

JAMES McNEIL, Mgr.

MINERSVILLE, PA.

MINERSVILLE OPERA HOUSE

Population to draw from, 12,000. Capacity 750. Size of stage 40x50x30. Under a new management, which has the people and the press with them. The management invites correspondence with good attractions.

POTTER & KEAR, Mgrs.

MAUCH CHUNK, PA.

MAUCH CHUNK OPERA HOUSE

Population, 8000. Seating capacity, 600. FIRST CLASS ATTRACTIONS WANTED. Now booking for season 1896-97.

Address **ROBERT A. NEBERLING, Mgr.**

MANAGERS' DIRECTORY.
MIDDLETOWN, IND.

ELLIOTT OPERA HOUSE

Ground floor. Population, 200. S&P VAN WATRE, Manager.

MAHANAY CITY, PA.

KAIER'S NEW GRAND OPERA HOUSE

Ground floor; seats, 1200; stage, 35x70; fifteen rooms. Drawing population, 40,000. Have good open time.

J. J. QUINN, Manager.

NEW LONDON, WIL.

GRAND OPERA HOUSE

Population, 5,000. Ground floor. Capacity, 1,000. Address **SHIRLEY AND LUTON, Props.**

ORANGEBURG, S. C.

ORANGEBURG ACADEMY OF MUSIC

Population, 5,500; seating capacity, 600; first-class attractions wanted. Now booking season 1896-97. Address

W. H. FLETCHER, Mgr.

OUNKOS, WIL.

GRAND OPERA HOUSE

Population, 20,000. The only theatre in the city. Ground floor. Capacity, 1,500.

J. F. WILLIAMS, Manager.

PUNKSUTAWNEY, PA.

MANORING STREET OPERA HOUSE

Population 6000, with large drawing population. Wanted—a first-class attraction to open house on Sept. 4 and 5. Good open time from that on. New iron works supposed to pay out \$200 weekly. Address

CHAS. FISH.

PLYMOUTH, MASS.

GRAND OPERA HOUSE

Now booking 1896-97. Number of attractions limited, which must be first-class. Address all communications. Open Time at the New York Theatrical Exchange, Broadway and 5th St., N. Y.

A. M. PERRY, Manager.

PATERSON, N. J.

EDEN THEATRE

Best attractions wanted. Now booking combinations for next season.

HENRY E. TOWSE, Mgr.

PARIS, TEX.

PETERSON'S THEATRE

Under new management. Also manager Merchants' Opera House, Corsicana, Texas, and Waco, Texas. Now booking season 1896-97. Address

SIDNEY S. WEIN, Waco, Tex.

PORT JERVIS, N. Y.

GRAND OPERA HOUSE

Remodeled, refitted, new management. One of the best show towns on the Erie R. R. Want first-class attractions. Have desirable dates still open.

JACOB KADFL, Mgr.

RALEIGH, N. C.

ACADEMY OF MUSIC

Situated in capital North Carolina, will be under management of Crawford and Pence, after Oct. 1. First-class attractions coming South can secure dates. Academy is modern and new, seating 1400. Standard attractions wanted week of State Fair, Oct. 19-23. Means capacity of house. For time and terms, address

Address P. M. & CRAWFORD.

RIVERPOINT, R. I.

THORNTON'S OPERA HOUSE

Now booking season 1896-97. Population of town over 20,000. Seating capacity, 1200. None but first-class attractions. No other theatre within 12 miles. Wire or write at once for open time.

J. E. THORNTON, Manager.

SAN DIEGO, CAL.

FISHER OPERA HOUSE

Stage, 50x72 ft. Height of grid, 74 ft. Have own electric light plant and every known modern improvement. Good show town for one or two nights. Good attractions always do good business. Play only first-class attractions. For time and terms, address

JOHN C. FISHER, Prop. and Mgr. San Diego, Cal.

WEST CHESTER, PA.

ASSEMBLY BUILDING

Handsome and Best Paying Inland THEATRE in Pennsylvania.

Only Best Attractions accepted.

DAVID BAUMONT, Manager.

WILMINGTON, DEL.

DIJOU THEATRE

Home of Farce-Comedy and Burlesque. Now booking season 1896-97. Three night stand. Strong attraction wanted for my opening.

FRANK CAMPOLIA, Prop.

Stage and Parts Specimens to See Here. STENOGRAPHY, TRANSLATIONS, MINIOGRAPHY.

ROSENFIELD

40 W. 2nd STREET. TEL. 601 2nd. 68 BROADWAY. TEL. 512 CORTLANDT. 27 FINE STREET. TEL. 568 CORTLANDT. 160 BROADWAY. 4 BROAD STREET. TEL. 101 1st.

MANAGERS' DIRECTORY.
HOTELS, ETC.

LOGANSPOUT, IND.

THE GARNETT

Rates \$2.00, \$1.50, \$1.00.

THE HURDOCK

(3/4 block from Opera House) Rates \$2.00 (special theatrical rate \$1.50 and \$1.00). the only first-class hotels at Logansport, Ind. Operated by The Logansport Hotel Co.

R. F. KEELER, Gen'l Mgr.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder

Permanent address care New York City Post Office.

Addison Pitt

Light Comedy and Juvenile. Box 62, Port Chester, N. Y.

A. G. Kranz

Versatile young Comedian. Disengaged. Mirror.

Alfred Burnham

Address Mirror.

Alfred Young

Care American Academy of Dramatic Arts.

Annie Engleton

Comedienne, Ingenue, Juvenile. Address Mirror.

A. D. Foudray

Actor, Barro. At liberty. Address Mirror.

Barbara Stannard

Comedy, Character. 104 W. 2nd St., or Mirror.

Benjamin S. Mears

Disengaged. '96-'97. W. Keene, 700 1/2 Dean St., Cleveland

Benj. B. Vernon

Leading and Specialty. Disengaged. Care Mirror.

Charles H. Bradshaw

Comedian and Character Actor. Disengaged. Agents

Charles Kirke

Lady Slavey Co., 1896-97. En route.

Charles E. Whitton

Vocal Character Comedian. Coster business a specialty.

Ethel Marlowe

Leading and Light Comedy. 221 W. 12nd St.

Emilie Everett

Comedy and versatile leads. At liberty. Mirror.

F. Ross

Light Comedian. At liberty. Box 403 Pittsburg, Pa.

Frank E. Morse

Rep. Fanny Rice At the French Hall. 1896-97.

Fanny Denham Rouse

Re-engaged. Season 1896-97. Chimmie Fadden.

Francklyn Hurleigh

At liberty. 20 East 2nd St., New York.

Fred Eckhardt

At liberty. 345 Dayton St., Chicago.

Gus P. Thomas

Tenor. Address Mirror.

Hattie E. Schell

Nubbins in The Great Northwest, Season '96-'97.

Harold Grahame

At liberty. Heavy.

Ida E. Cowles

Juvenile. Disengaged. Address Mirror.

Jane Holly

Leading and Light Comedy. Disengaged. Mirror.

Irene Laurie Carhart

Address care DRAMATIC MIRROR.

J. M. Hyde

Manager or Agent. Leonardsburg, Del. Co., Ohio.

Jas. E. Hauronic

Juveniles. At liberty. Address Mirror.

Lilly Post

Prima donna soprano. Address Mirror.

Lucile Stuges

Madison Square Roof Garden, this week.

Master Dan McCarthy

Phenomenal Boy Contralto. At liberty. Mad Sq. Roof Garden

Maude Sinclair

Address care this office.

Miss Gladys Lee

Juvenile, Boys, Ingenue, Specialties. At liberty. Mirror

Marion P. Clifton

Disengaged. 25 W. 9th St., N. Y.

Mlle. Yvette Violette.

"Excelsior Jr." Address this office.

PROFESSIONAL CARDS.

Maurice Hageman

1214 Olive Street, St. Louis, Mo.

Nat. D. Jones

Old Men and Characters. N. Scituate, Mass.

Nellie Victoria Parker

Comic opera. Comedy. Specialty. Peter Bailey Co. '95-6.

Nellie Yale Nelson

At Liberty. 118 East 16th Street, New York

Palmer Collins

With Andrew Mack.

Samuel B. Steel

With Gus Williams—One of the Finest. Mirror.

Vernon Somers

Leads Lyceum Stock Co. Williamsburgh, '96-'97. Mirror.

Walter Kilbourne

Otis Skinner, Wm. Morris. Light Comedy. Disengaged

Wm. J. Rostetter

Musical director; Princess Bonnie, '95-'96. 77 W. 91, N. Y.

Wm. C. Ott

Wm. Director. New County Fair. Care Mirror

SIEGMAN AND WEIL

THEATRICAL, CIRCUS,

MILITARY SUPPLIES.

110-112 Greene Street, New York.

Send 3-cent stamp for our NEW CATALOGUE just issued. Largest, complete stock of GOLD and SILVER TRIMMING, STAGE JEWELRY, SATIN, FLUNES, ARMOIR, etc., in fact, everything required for THEATRICAL WARDROBE at

BONDAGE DAYS

Embracing a Company of 30 Colored and 10 White Performers in a Powerful Drama.

Introducing numerous specialties and the best of vocal music. Everything new. New scenery and special paper, &c. Two bands (Pickanninny and female). Parade very attractive.

C. L. STEWART, Manager.

Western Managers Sold Open Time.

Care Dramatic Mirror.



KELLAR

DUDLEY McADOW, Mgr.,
Summer address, Oak Lane,
Philadelphia, Pa.

CALL

MEMBERS OF

Gilmore and Leonard's

Hogan's Alley Co.

Will report for rehearsal at Miner's Eighth Avenue Theatre, N. Y., Monday, Aug. 31st, at 10 A. M. Acknowledge this call by letter to

EUGENE WELLINGTON, Mgr.,

N. Y. Theatrical Exchange, 26th St. and Broadway, N. Y. City

OPEN
TIME

HEUCK'S, Cincinnati, Weeks, Sept. 20, Nov. 8.
LYCEUM, Detroit, Week, Sept. 20.
Cleveland Theatre, Week, Oct. 25.

Address BRADY & STAIR, Lyceum, DETROIT, MICH

Famous for Fun

THE ORIGINAL IRISH COMEDIANS

MURRAY AND MACK

AND THEIR BIG COMPANY:

Delmore and Wilson, Sisters Deane, Fred. De Noie, Mayme Taylor, Andrew Bode, Trumbull Sisters, Herbert Dille, Midge Taylor, Charles Lamb, Clara Howard, Frank Miller, Kitty Wolfe, Frank Neville, Gracie Cummings.

Management JOE W. SPEARS.

WILLIAM CALDER'S ENTERPRISES

SAVED FROM THE SEA

HARKINS AND BARBOUR'S
Romantic American Play
NORTHERN LIGHTS
OPENING
NEW STAR
THEATRE
AUG. 29.
IN SIGHT
OF ST. PAUL'S

SOLE PROP., WM. CALDER.
Re Dates: Address,
E. E. ZIMMERMAN, 1204 Broadway, N. Y.

E.S. BRIGHAM

Sole Lessee and Manager

New Crawford Theatre, St. Joseph, Mo.

BOOKING REPRESENTATIVE FOR OMAHA, IOWA, ST. JOSEPH, LEAVENWORTH, WICHITA, LAWRENCE, and NEW GILLESPIE, KANSAS CITY.

Permanent address,
New Crawford Theatre, St. Joseph, Mo.

FOR LEASE

Combination Sleeping and Dining Carriage
Arranged especially for theatrical or other combinations. Storage of cars a specialty.

New Jersey Car and Equipment Co.

LAKE VIEW, N. Y.

MUSIC HALL TO LEASE.

Located on one of the most prominent corners in Brooklyn. Cafe, Lodge or Billiard Rooms and Bowling Alleys, all complete and new. For particulars call or address to
OTTO HUBER BREWERY,
Rushwick Ave. and Meserole St., Brooklyn, N. Y.

THE CASINO

TAMPA, FLORIDA.

NEW OPERA HOUSE.

Built by Plant System.

OPENS DECEMBER 31, 1896.

Seating Capacity, 1500.

Built and furnished most modern style.

Summer population, 25,000.

Winter population, 35,000.

Seven hours from Jacksonville, Fla.

Ten hours from Savannah, Georgia.

For further information, address
B. W. WRENN,
12 W. 23d St., New York City.

PROCTOR'S

AMUSEMENT DIRECTORY.

LELAND OPERA HOUSE, Albany, N. Y.,
Stars and Combinations.

PROCTOR'S THEATRE, 323 STREET.

ORIGINAL CONTINUOUS VAUDEVILLE. High-class comedies all the time from 11 A. M. to nearly 11 P. M.

PROCTOR'S PLEASURE PALACE,
5th Street East, bet. Lexington and 2d Avenue
NEW YORK.

FIRST-CLASS VAUDEVILLE ARTISTS
write for dates. Considered a polite negative.
Address all communications to P. F. PROCTOR,
Proctor's Theatre, 323 Street, near Sixth Ave., New York.

Girard Ave. Theatre

7th & Girard Ave., Phila., Pa.

Davenport & Tournay, Lessees and Managers

THE COMPANY:

ROBERT DROUET, LILLIAN LAWRENCE,
EDWIN HOLT, ALICE SHEPARD,
STONE BOOTH, CORA WILLIAMS,
J. S. EVERMAN, EMMA MADDERN,
EDWIN MIDDLETON, MARGARET DALE,
F. J. PALMER, MINNIE LOWELL,
LIONEL BARRYMORE, WILLIAM PARKER,
HARRY DAVENPORT.

"RICHARDSON & FOOS"

(GEORGE PATTERSON, Proprietor.)

Theatrical Printers

112 FOURTH AVENUE, NEW YORK.

Most complete Show-Printing House in the world. None but the best artists engaged.

Printing
for

Monte Cristo,
Corsican Brothers,
Two Orphans,
Beacon Lights,
My Partner,
Wife for Wife,
Turned Up,
Diplomacy,
The Corsair,

Uncle Tom's Cabin,
10 Nights in a Bar-room
Over the Garden Wall,
Two Nights in Rome,
Among the Pines,
Sam'l of Posen,
A Fair Rebel,
Running Wild,
Legion of Honor,
The Shanty Queen.

First-class Work at Reasonable Prices.

Estimates Cheerfully Given.

THE A. S. SEER PRINT

19 E. 17th St., near B'way,
NEW YORK.

THEATRICAL PRINTERS, ENGRAVERS and LITHOGRAPHERS

CONTRACTS NOW MADE FOR SEASON 1896-'97.

THE BEST AND MOST ARTISTIC WORK GUARANTEED AT THE LOWEST PRICES!

Standwork and Lithographs FOR LYNWOOD, MONTE CRISTO, OUR GOBLINS, TEN NIGHTS IN A BAR-ROOM, TWO ORPHANS, SEA OF ICE, UNCLE TOM'S CABIN, EAST LYNNE, GRASS WIDOW, OUR STRATEGISTS, KINDERGARDEN, VENDETTA, BLACK FLAG, MR. BARNES OF NEW YORK, SIN AND ITS SHADOW, LOVE AND MONEY, JOSEPH, SI SLOCUM, LITTLE'S WORLD, CELEBRATED CASE, CHASE FOR A DUCK, DR. JEKYL AND MR. HYDE, FAIR PLAY, UNCLE DAN'L, &c., &c., and a large variety of IRISH, COMEDY, SOCIETY AND MINSTREL LITHOS AND STAND WORK. Also for BLACK HUSSAR, FATINITZA, MASCOT, MIKADO, OLIVETTE, PATIENCE, PINAFORE, PIRATES OF PENZANCE, YEOMAN OF THE GUARD.

PROCTOR'S LELAND OPERA HOUSE

F. F. PROCTOR, Lessee and Manager.

ALBANY, N. Y.

OPEN TIME SEPT. 1, 2, 3, 7, 9, 24, 28.

Address C. H. SMITH, Business Manager, ALBANY.

OCT. 1, 2, 3, 20, 21, 26, 27, 30.

COLUMBUS THEATRE, HARLEM, AUG. 29.

IN THE HEART OF THE STORM

WILLIARD LEE & CO.,
Props.

ARTHUR G. THOMAS, Mgr.,
Room 508, Abbey's Theatre Bld.

STAUNTON OPERA HOUSE

STAUNTON, VA.

A first-class modern house in one of the best one night stands in the South.

GOOD Open time for good attractions.

W. L. OLIVIER, Mgr.

FAIR DATES, Sept. 8, 9, & 11, OPEN

Warning to Local Managers

Take notice that I am the sole owner and proprietor of the play,

"THE WHITE SLAVE"

the words and music thereof, and everything appertaining thereto. I have authorized no one to produce the said play, and granted to no one privileges therein. If you produce said play without my written consent, I will deem it an infringement of my rights, and will hold you legally accountable therefor.

H. C. KENNEDY.

FOR SALE or on ROYALTY

DRAMA, with two striking novel effects, for

SOUBRETTE STAR.

Small cast and strong situation.

ROBERT DROUET, Author, Mirror Office.

WANTED.

A woman's real white hair wig (modern). Address immediately, stating lowest price. WIG, care Mirror.

MANKATO OPERA HOUSE

CAPACITY 1100.

A City HOEFFLER BROS., Lessees

Theatre WANTED

in every High-Class Opener for Week Sept. 25

Detail. Other Good Open Time.

Mankato is one of Minn. best towns, no hard times, everybody at work, & boom on, big crops, 20 small towns to draw from.

Will personally list A No. 1 Companies.

JACK HOEFFLER, Mgr.,

MANKATO, MINN.

Do You Play Canada?

IF SO, DON'T OVERLOOK

Belleville, Ontario

Population 12,000. The best one night stand between Toronto and Montreal.

The Carman Opera House

On ground floor; seating capacity 1200; heated by hot water; thoroughly renovated; under new management; now booking season 1896-'97.

Le CLAIR AND LENOIR, Mgrs.

Wanted—A first-class attraction for opening Sept. 10.

THE

American School

of Dramatic Art

Devoted exclusively to stage art. Maintaining a stock company expressly to afford the student practical training. Catalogue free. moderate terms.

EMILE C. VEZINA, Director.

Steinway Hall, CHICAGO.